

Vol. 10, No. 4 December, 1923

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THE PRINT-COLLECTOR'S QUARTERLY

EDITED BY
CAMPBELL DODGSON, C.B.E.

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BY CAMPBELL DODGSON

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BY RANDOLPH SCHWABE

THE ETCHINGS AND
LITHOGRAPHS OF CLAUDE SHEPPERSON
BY MARTIN HARDIE

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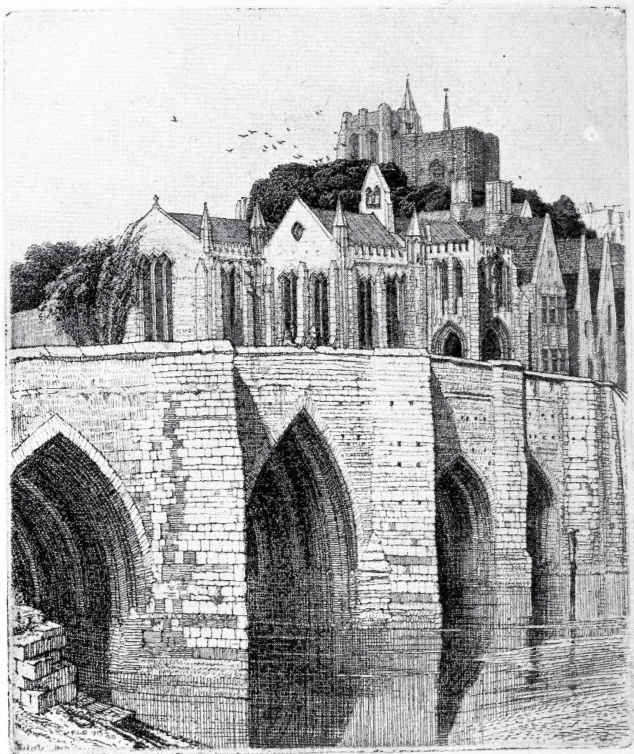
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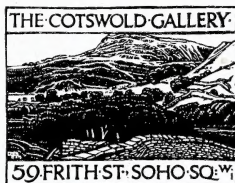
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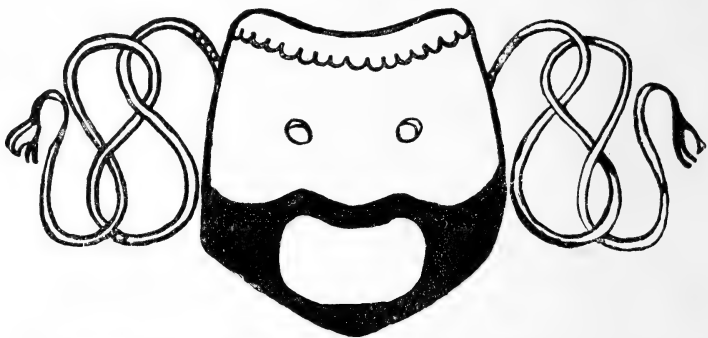
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THE PRINT COLLECTOR'S QUARTERLY

EDITED BY
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SUB-EDITOR
R. A. WALKER

DECEMBER, 1923

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SPECIAL ANNOUNCEMENT

. . .

THE Editor announces that he proposes to include, as a new feature, in each number of the forthcoming and future volumes, notes on subjects of general interest to print collectors. He cannot undertake to review books, but proposes to comment, at his discretion, on such new publications dealing with prints as appear to him to be of real value. The Quarterly Notes will also deal with important additions to public collections of engravings, in England or abroad, changes in their staff, discoveries or sales of exceptionally rare or interesting prints, and other matters of interest to collectors that may have come under his notice during the period under review.

The Editor cannot undertake to include systematic notices of sales or exhibitions, a quarterly publication being ill adapted to such a purpose. Nor can he open a correspondence column, but he is prepared to announce the fact that information is sought by a subscriber, whose name and address will be announced, on a particular engraver or print.

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SIR CHARLES HOLROYD'S
ETCHINGS II.

Vol. x., No. 4. December 1923



SIR CHARLES HOLROYD. PL. XIII. A YEW TREE ON GLARAMARA. (Cat 169)
Size of original etching, 14 × 9 inches

SIR CHARLES HOLROYD'S ETCHINGS

BY CAMPBELL DODGSON.

II.—LIST OF THE ETCHINGS—*continued*.

1901.

- *144 (149).—PINE TREES AT FARRINGFORD (Freshwater Bay in the distance). Etching. $5\frac{5}{16} \times 12$.
- *145 (150).—EVE FINDING THE BODY OF ABEL. Etching. $6\frac{1}{2} \times 9$.
- *146 (151).—THE COURTYARD, WITH THE VISION OF S. FRANCIS (Monte Subasio series). Etching. $8\frac{7}{8} \times 9\frac{7}{8}$.
- *147 (152).—PINE TREES AT FARRINGFORD. Etching. $3\frac{5}{8} \times 11\frac{13}{16}$.
- *148 (153).—A PASTORAL. Etching. $5\frac{3}{16} \times 7\frac{11}{16}$.
Four women make music in a landscape.
I. There are small white patches in the landscape near the draped woman. II. The patches filled in with lines.
- *149 (154).—EDMUND KERCHEVER CHAMBERS. Etching. $7\frac{15}{16} \times 6\frac{1}{16}$.
Seated, pen in hand, near an open window.
I. Before two ruled lines underneath the subject. II. With these lines.
- *150 (155).—BOOKPLATE OF WILLIAM CHARLES COPPERTHWAIT. Etching. $5 \times 3\frac{1}{2}$.
I. Before a number of irregular lines under the name. II. With these lines and more work on the two figures.
- *151 (156).—BOOKPLATE OF SIDNEY MARR WARD (Motto : SVB CRUCE SALVS). Etching. $2\frac{3}{8} \times 2\frac{5}{16}$.

1902.

- *152 (157).—THE GRAND CANAL WITH THE SALUTE. Etching. $11\frac{7}{8} \times 8\frac{7}{8}$.
- *153 (158).—S. PIETRO IN CASTELLO. Etching. $8\frac{1}{4} \times 11\frac{7}{8}$.
The campanile l. is cut by the top of the plate.



SIR CHARLES HOLROYD. PL. XIV, UNDER THE GREENWOOD TREE. (Cat. 176)
Size of original etching, $13\frac{3}{4} \times 9$ inches

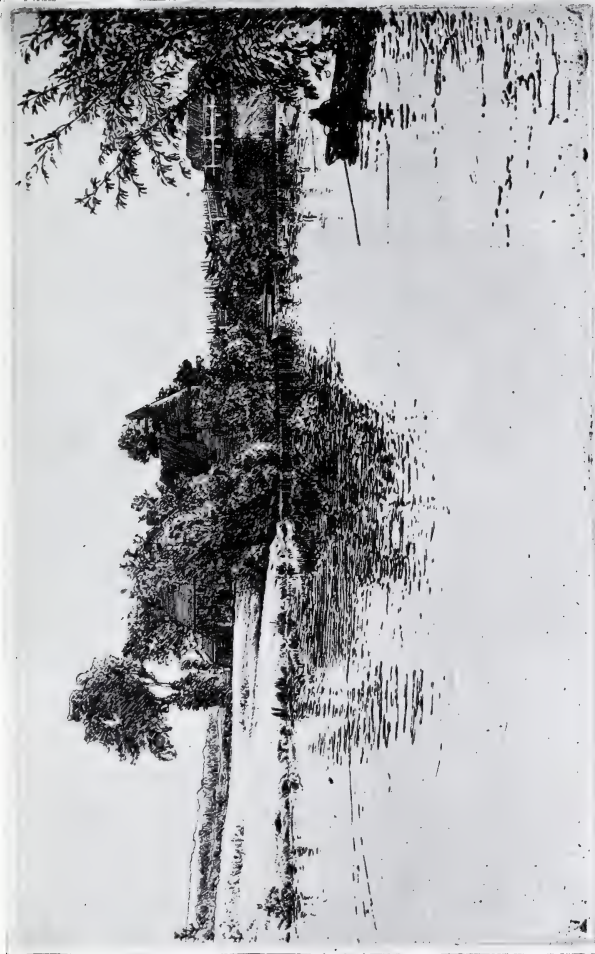
- *154 (159).—A YOUNG TRITON. Etching. $13\frac{7}{8} \times 8\frac{7}{8}$.
Five mermaids, sporting in the sea ; one of them holds in her arms a young Triton blowing a conch.
- *155 (160).—CANAL OF THE GIUDECCA WITH S. GIORGIO MAGGIORE. Etching. $8\frac{15}{16} \times 11\frac{7}{8}$.
I. The sky is blank. II. The sky is full of etched lines.
- *156 (161).—THE CAMPANILE OF S. PIETRO IN CASTELLO. Etching. $11\frac{13}{16} \times 8\frac{15}{16}$.
- *157 (162 or 90 A).—THE FLIGHT OF ICARUS ; second plate (Icarus Series). Etching. $7\frac{7}{8} \times 5\frac{7}{8}$.
Dædalus, with large wings, sits under a tree, watching his son's flight.
- *158 (163 or 91 A).—THE FALL OF ICARUS. Etching. $7\frac{7}{8} \times 6$.

1903.

- *159 (164).—SIENA, THE CITY BELOVED OF MARY. Etching. $8\frac{15}{16} \times 13\frac{3}{4}$.
The city is seen against the sky. In the foreground a man leads oxen along a road.
- *160 (165).—CYPRESS TREES NEAR SIENA (the Osservanza in the distance). Etching. $13\frac{13}{16} \times 9$.
- *161 (166).—SIENA CATHEDRAL. THE TOMB OF BISHOP TOMMASO PICCOLOMINI. Etching. 9×14 .
- *162 (167).—SIENA CATHEDRAL. THE PHARISEE AND THE PUBLICAN. Etching. $13\frac{7}{8} \times 9$.
- *163 (168).—COLLEONI AT THE FRARI : A THANKSGIVING FOR PEACE. Etching. $9\frac{15}{16} \times 7\frac{15}{16}$.
The Condottiere, a lady beside him, and many others, kneel, facing to the front. Signed *C. Holroyd*.
I. The pillar above the lady's head is lightly etched and free from retouches ; a foot in the r. lower corner is white.
II. The pillar retouched with many oblique lines, the l. side now appearing much more heavily shaded than the rest. Figures retouched ; the foot shaded.
- *164 (169).—JOHN STEVENS. Etching. $13\frac{3}{4} \times 8\frac{7}{8}$.
In profile to r. ; the name is over his head.
- *165 (170).—THE MAN WITH THE SACK. Etching. $14 \times 8\frac{15}{16}$.
- *166 (171).—BORROWDALE YEWS. Etching. $8\frac{15}{16} \times 14$.
Four yews grow on ground which slopes from r. to l.
- *167 (172).—GREAT END, SCAPELL AND SPRINKLING TARN. Etching. $8\frac{15}{16} \times 14$.
The dark crags of Great End are reflected in the tarn below.



SIR CHARLES HOLROYD, PL. XV. *NYMPHS BY THE SEA*. (Cat. 184.) 2nd state
Size of original etching, $7 \times 11\frac{1}{8}$ inches



SIR CHARLES HOLROYD. PL. XVI. THE ROSE AND CROWN. (Cat. 186)

Size of original etching, $7\frac{3}{8} \times 11\frac{1}{4}$ inches

- *168 (173).—THE SHADOW OF THE YEWS. Etching. $8\frac{15}{16} \times 13\frac{15}{16}$.
The gnarled trunks of three big yews. To l. a naked child.
- *169 (174).—A YEW TREE ON GLARAMARA. Etching. 14×9 .

1904.

- *170 (175).—MEDWAY RIVER. Etching on zinc. $7\frac{7}{16} \times 11\frac{7}{16}$.
Under a long grove of trees with distinct stems a man fishes from a boat.
- *171 (176).—MISTRESS KATHARINE MARY GRAY WOODTHORPE. Etching. $13\frac{7}{8} \times 8\frac{15}{16}$.
An elderly woman, bare-headed, in profile to r., hands folded.
- *172 (177).—DIANA HUNTING THROUGH THE WOODS. Etching. $13\frac{3}{4} \times 8\frac{3}{4}$.
- *173 (178).—ARTHUR EVERSHERD. Etching. $13\frac{3}{4} \times 9$.
Portrait of the etcher (1836–1919), wearing a skull cap.
- *174 (179).—ALUM GREEN. Etching. $9 \times 13\frac{15}{16}$.
Beech trunks in the foreground, and distant trees surrounding a sunlit clearing in the forest.
- *175 (180).—GRITNAM, NEW FOREST. Etching. $5\frac{7}{8} \times 13\frac{15}{16}$.
Farm buildings, cottages and fences; in the background a wooded hill.
I. The height is 9in. The roof on the left is nearly white.
II. Plate cut at the foot; roof shaded; vertical shading added on distant trees.
- *176 (181).—UNDER THE GREENWOOD TREE. Etching. $13\frac{3}{4} \times 9$.
A detailed study of beeches at Mark Ash, New Forest.
- *177 (182).—THE WOOD WITCH. Etching. $14 \times 8\frac{15}{16}$.
I.—Pure etching (a coloured proof in Lady Holroyd's collection). II. Dry-point shading added on several of the gaps between the branches near the top of the plate, and on the witch's hair and hands.
- *178 (183).—S. SIMEONE PICCOLO. Etching on zinc. $11\frac{7}{8} \times 7\frac{3}{8}$.
A domed church; to r. a smaller dome and a campanile.
- *179 (184).—A THAMES BACKWATER. Etching. $5\frac{15}{16} \times 9$.
Willows l., a boat near a bed of rushes r.
- *180 (185).—TUSCULUM. Etching. $4 \times 8\frac{15}{16}$.
A kite hovers over rocks on a hill side.
- *181 (186).—THE OVAL FOUNTAIN, VILLA BORGHESE. Etching. 4×9 .



SIR CHARLES HOLROYD. PL. XVII. THE GESUATI, VENICE. (Cat. 194)

Size of original etching, $11 \frac{13}{16} \times 7 \frac{7}{16}$ inches

- *182 (187).—PONTE NOMENTANO. Etching. $8\frac{15}{16} \times 4$.
I. The sky blank. II. The sky shaded with wavy lines.
- *183 (188).—A BATHER. Dry-point. $8 \times 3\frac{3}{4}$.
A nude woman, delicately modelled, with hands raised to her head; the feet unfinished.

1905.

- *184 (189).—NYMPHS BY THE SEA. Etching. $7 \times 11\frac{7}{8}$.
I. The space beneath the sitting woman and the back of the other is nearly empty. II. Much of this space filled with deeply etched lines.
- *185 (190).—THE ROUND LOCK (Medway Series). Etching on zinc. $7\frac{3}{8} \times 11\frac{7}{8}$.
- *186 (191).—THE ROSE AND CROWN (Medway Series). Etching on zinc. $7\frac{3}{8} \times 11\frac{7}{8}$.
An old inn and oast-house among trees by the riverside.
- *187 (192).—LANGSTRATH. Etching. $7\frac{15}{16} \times 11\frac{7}{8}$.
A mountain stream dashing over rocks.
- *188 (193).—WATENDLATH. Etching. $4 \times 8\frac{7}{16}$.
A single thorn, growing on the fell, is seen against outlines of distant hills.
- *189 (194).—WYTHBURN. Etching. $4 \times 8\frac{7}{16}$.
A view down a glen.
I. Before the addition of a few dry-point lines both within and without the upper outline of the distant field near the middle of the plate. II. With these lines; the difference is very slight.
- *190 (195).—KIDSTY PIKE. Etching. $11\frac{13}{16} \times 7\frac{15}{16}$.
A steep pile of rocks r.; at the foot of it a shepherd and his dog.
- *191 (196).—ALPHONSE LEGROS, No. 2. Etching on zinc. $11\frac{15}{16} \times 7\frac{3}{8}$.
Three-quarter face to l.
- *192 (197).—LORD COURTNEY OF PENWITH. Etching. $14 \times 8\frac{15}{16}$.
Bust three-quarter face to r.

1906.

- *193 (198).—LANGDALE PIKES. Etching. 4×8 .
- *194 (199).—THE GESUATI, VENICE. Etching. $11\frac{13}{16} \times 7\frac{7}{16}$.
The church rises sheer from the pavement of the Zattere.
- *195 (200).—THE SALUTE STEPS. Etching. $11\frac{15}{16} \times 7\frac{1}{2}$.
- *196 (201).—CAMPO DELLA SALUTE. SUNRISE. Etching. $7\frac{1}{2} \times 11\frac{15}{16}$.



SIR CHARLES HOLROYD. PL. XVIII. THE SALUTE STEPS. (Cat. 195)

Size of original etching, $11 \frac{15}{16} \times 7 \frac{1}{2}$ inches

- *197 (202).—FONDAMENTA DELLE ZATTERE. Etching. $7\frac{1}{2} \times 11\frac{7}{8}$.
The pavement of the Zattere in front ; in the distance the Church of the Redentore.
- *198 (203).—S. BARNABÀ. Etching. $7\frac{1}{2} \times 11\frac{3}{4}$.
A façade with Corinthian columns ; to r. a campanile.
- *199 (204).—RIO S. GREGORIO, 222. Etching. $7\frac{1}{2} \times 11\frac{7}{8}$.
Side view of a house ; vines in the foreground.
- *200 (205).—VENICE FROM THE GIUDECCA. Etching. $4 \times 8\frac{1}{2}$.
Towards the right is a man in a boat.
- *201 (206).—PORTO DI LIDO. Etching. $4 \times 8\frac{7}{16}$.
Waves, boats and bathers.
- *202 (207).—CALLE FRANCHI. Etching. $8\frac{1}{2} \times 4$.
This title is inscribed on the side of a Venetian house.
- 203 (208).—ALCANTARA BRIDGE, TOLEDO (the bridge on the right). Etching. $3\frac{1}{2} \times 6\frac{1}{2}$.
- 204 (209).—PUENTE DE PIEDRA, ZARAGOZA (the bridge on the left). Etching. $3\frac{1}{2} \times 6\frac{1}{2}$.
- 205 (210).—TORRE DE LA SEO, ZARAGOZA. Etching. $6\frac{1}{2} \times 3\frac{1}{2}$.
- 206 (211).—CARCASSONNE. Etching. $3\frac{1}{2} \times 6\frac{1}{2}$.
- 207 (212).—A ROCK ON LINGMOOR FELL. Dry-point. 8×4 .
Done on the back of the plate used for No. 193.
- 208 (213).—LINGMOOR FELL. Etching. 9×14 .
Bare trees in the foreground ; high hills in the distance.
- *209 (214).—DUNGEON GHYLL. Etching. $13\frac{13}{16} \times 8\frac{15}{16}$.
I. Before any lines on the sky ; the whole rock l. is free from shading. II. With horizontal lines on the sky ; the rock heavily shaded.
- *210 (215).—STICKLE GHYLL. Etching. $8\frac{7}{8} \times 13\frac{15}{16}$.
A break in the rocky bed of a stream, in which no water is visible.
- 211 (216).—A SHOULDER OF BOW FELL. Etching. $4 \times 7\frac{15}{16}$.
The long ridge of the mountain seen against a sky filled with light clouds.
- 212 (217).—CRINKLE CRAGS. Etching. $4 \times 7\frac{15}{16}$.
Similar to the last, but with trees on the left.

1907.

- *213 (218).—MOUNTAINS FROM THE TOP OF SCAPELL PIKE. Etching. $4 \times 6\frac{13}{16}$.
Stones in the foreground, then a descent, and across the valley mountains etched in outline.



SIR CHARLES HOLROYD. PL. XIX. LINGMOOR FELL. (Cat. 208)

Size of original etching, 9 x 14 inches

- 214 (219).—IN THE HOLLOW OF GLARAMARA. Etching. 4×7 .
Water falls through a mass of boulders into a pool ; beyond,
the high ridge of the mountain.
- 215 (220).—THE WAY OVER TO WATENDLATH. Etching. 4×7 .
Fells ; a stone wall across the foreground.
- *216 (221).—THE KNOTT, BRAND FELL. Etching. 4×7 .
A group of rocks, tilted vertically, rising from the little fell
above Seathwaite.
- *217 (222).—BLACK MELL POT. Etching. $7 \times 13 \frac{15}{16}$.
A clump of small trees grows over a rocky pool ; in the
distance is the long outline of a mountain, with a peak
rising above it more to the left.
- *218 (223).—EAGLE CRAG. Etching. 7×14 .
The great crag rises above a valley (Langstrath) with trees
and on the right a stone hut.
- 219 (224).—FALLS AT LANGSTRATH. Etching. 7×14 .
A stream falls towards the left over ledges of rock under
trees.
- *220 (225).—MOUNTAIN VIEW FROM THE TOP OF GLARAMARA,
TOWARDS BOW FELL (on the left). Etching. $3 \frac{5}{16} \times 14$.
- *221 (226).—MOUNTAIN VIEW FROM THE TOP OF GLARAMARA,
TOWARDS LANGDALE PIKES (on the right). Etching. $3 \frac{11}{16} \times 14$.
- *222 (227).—HOLLIES AT STONETHWAITE. Etching. $6 \frac{15}{16} \times 14$.
- 223 (228).—GREENUP.
A valley with a dark crag rising over it to the right.
Etching. $7 \frac{1}{16} \times 4 \frac{1}{16}$.
- 224 (229).—ENTRANCE TO A LOCK (Medway Series).
Etching on zinc. $7 \frac{1}{8} \times 11 \frac{15}{16}$.
There are clumps of rushes r. near the wall that leads
towards the lock gates.
- 225 (230).—OAK TREE WEIR LOCK (Medway Series).
Etching on zinc. $7 \frac{9}{16} \times 12 \frac{1}{16}$.
A clump of trees r. ; to l. of them a foot-bridge and the lock.
- 226 (231).—SNELL HATCH WAGGON BRIDGE (Medway Series).
Etching on zinc. $7 \frac{1}{2} \times 12$.
A man and a boy stand on the bridge.
- *227 (232).—THE WILLOWS (Medway Series).
Etching on zinc. $7 \frac{1}{4} \times 12$.
- 228 (233).—YALDING BRIDGE (Medway Series).
Etching on zinc. $7 \frac{1}{2} \times 12$.
A massive stone bridge.



SIR CHARLES HOLROYD, PL. XX, ENTRANCE TO A LOCK, MIDWAY SERIES (Cat. 224)
Size of original etching, $7\frac{1}{8} \times 11\frac{1}{8}$ inches

- 229 (234).—**NYMPHS BY A LAKE.** Etching. $8 \times 10\frac{1}{2}$.
A repetition of No. 71, but with different background. Both women are in sunlight.
I. Before printer's address. II. With "L. Angerer, Berlin, impr." engraved at the foot of the plate near the l. corner. The plate, printed in brown ink, was published in *Zeitschrift für bildende Kunst* (Seemann, Leipzig), N.F., xviii, p. 16 (1907).
- *230 (235).—**HAMADRYAD.** Etching. $11\frac{7}{8} \times 6\frac{7}{8}$.
A nude girl standing under a tree, of which she pulls down a branch with her hand.
- *231 (236).—**WILLIAM STRANG.** Etching. $11\frac{7}{8} \times 9$.

1908.

- *232 (237).—**THE DOGANA.** Etching. $8\frac{1}{2} \times 4$.
A vestibule with massive stone piers supporting an entablature; deep shadow within.
- 233 (238).—**THE DOGANA WITH A SMUGGLER.** Etching. $8\frac{1}{2} \times 4$.
Another part of the same building; a woman and boy stand near it, watching a boat.
- *234 (239).—**THE GARDEN OF S. LAZZARO.** Etching. $4 \times 8\frac{7}{16}$.
The garden is seen l. across the lagoon; domes and campanile rise against the sky.
- 235 (240).—**VENICE FROM THE LIDO.** Etching. $4 \times 8\frac{1}{8}$.
A long row of buildings, including the Salute, along the upper part of the plate.
- 236 (241).—**THE LAGOON.** Etching. $4 \times 8\frac{3}{8}$.
Islands and sailing boats in the distance; in the foreground r. a clump of posts.
- 237 (242).—**BLEAWATER UNDER HIGH STREET.** Etching. $3\frac{1}{2} \times 6\frac{3}{8}$.
The tarn is on the left.
- *238 (243).—**WORDSWORTH'S YEW.** Etching. 14×7 .
The branches of two yews, growing side by side, cross one another at the top.
I. Before = on the sky between the yews. II. With this and other additional shading.
- *239 (244).—**WOOD NYMPH.** Dry-point. $9 \times 4\frac{15}{16}$.
A nude woman standing with her arm round the trunk of a tree.
- *240 (245).—**THE PRISONER.** Dry-point. $6\frac{7}{16} \times 3\frac{1}{2}$.



SIR CHARLES HOLROYD. Pl. XXI. THE PRISONER. (Cat. 240)

Size of original dry-point, $6\frac{7}{16} \times 3\frac{1}{2}$ inches

241 (246).—NYPHS OF THE MOUNTAIN STREAM.

Etching. $8\frac{15}{16} \times 5\frac{15}{16}$.

Two women, one swimming, the other sitting on a rock by a pool.

242 (247).—LA VERNA.

Etching. $6\frac{7}{8} \times 10$.

Two friars, with cowls over their heads, stand near a rock on a bare hillside.

1909.

*243 (248).—BELLUNO.

Etching. $9\frac{3}{4} \times 6\frac{9}{16}$.

A big church with an angel on the summit of the campanile ; Alps in the background.

*244 (249).—PALAZZO CORAULO.

Etching. $6\frac{7}{8} \times 9\frac{15}{16}$.

A building with long roof in the country near Belluno ; mountains behind it.

*245 (250).—THE GATEWAY OF THE PALAZZO.

Etching. 10×7 .

*246 (251).—THE ORCHARD GOD.

Etching. $7 \times 9\frac{15}{16}$.

A statue near a tree in the garden of the same palazzo near Belluno.

*247 (252).—VILLA ANCONETA.

Etching. $6\frac{15}{16} \times 9\frac{15}{16}$.

A view of the Alps near Belluno from a villa garden.

*248 (253).—A CEDAR.

Etching. $13\frac{3}{4} \times 8\frac{15}{16}$.

*249 (254).—THE CAVE DWELLER.

Dry-point. $7\frac{15}{16} \times 5$.

A nude woman sitting near the foot of a high rock.

I. Before a number of long lines beneath the l. foot. II. With these lines.

1910.

*250 (255).—PENHA VERDE.

Etching. $9 \times 6\frac{15}{16}$.

A bust on a high pedestal in front of trees.

251 (256).—MONTE BEDEL.

Etching. 7×9 .

A rocky hill in Portugal with stone pines and other Mediterranean vegetation near it.

*252 (257).—THE BACK OF BEDEL.

Etching. $6\frac{7}{8} \times 8\frac{7}{8}$.

A rocky hill on the left ; stone pines on the right.

*253 (258).—PAN IN PORTUGAL.

Etching. $6\frac{7}{8} \times 8\frac{15}{16}$.

To l. a seated statue of Pan ; to r. bamboos and arum lilies in a fountain.

*254 (259).—MOSES TROD.

Etching. 9×14 .

A mountain landscape in the Lake District. L. a rather high mountain in shadow ; in the foreground r. a man sitting on the slope under some dark rocks.



SIR CHARLES HOLROYD. PL. XXII. HONISTER CRAG. (Cat. 255)
Size of original etching, $8\frac{1}{2} \times 13\frac{1}{2}$ inches

I. No clouds in the sky, no shadow on the mountain. II. Approximately finished. Before the seated man. III. Much more shading on sky, on path and in foreground ; the figure inserted.

*255 (260).—HONISTER CRAG. Etching. $8\frac{7}{8} \times 13\frac{7}{8}$.
On the road from Borrowdale to Buttermere ; the great crag is on the right.

*256 (261).—ON HIGH DOAT. Etching. $13\frac{7}{8} \times 8\frac{7}{8}$.
Six Scotch firs on a hillside.

*257 (262).—ANGLE TARN. Etching. $8\frac{15}{16} \times 13\frac{7}{8}$.
A man sits on the bank of the tarn, which reflects a rocky mountain side rising from l. to r.

*258 (263).—" AND THEY CAME WITH HASTE." Etching. $8\frac{7}{8} \times 13\frac{7}{8}$.
Shepherds approaching the door of the stone outhouse of a Lake Country farm.

259 (264).—MICHAEL. Etching. $8\frac{7}{8} \times 5\frac{15}{16}$.
The artist's son, in profile to r.

1911.

*260 (265).—THE GATE OF GUBBIO. Etching. $5\frac{7}{8} \times 8\frac{7}{8}$.
A walled town with a tower over its gateway.

*261 (266).—MONTE OLIVETO, FLORENCE. Etching. $5\frac{7}{8} \times 8\frac{15}{16}$.
A line of houses in shadow near a river bank ; above them a convent and cypresses against the sky.

*262 (267).—FROM MY WINDOW, ASSISI. Etching. $9 \times 5\frac{15}{16}$.
A woman with a parrot stands at a high window with a balcony to it.

*263 (268).—THE ACROPOLIS. Etching. $9\frac{3}{4} \times 13\frac{3}{4}$.

*264 (269).—THE PARTHENON. Etching. $9\frac{15}{16} \times 13\frac{7}{8}$.

1912.

*265 (270).—LANDOR'S GARDEN. Etching. $3\frac{1}{2} \times 6\frac{1}{2}$.
Brunelleschi's dome, a cypress, the tower of the Palazzo Vecchio, and a big stone pine against an evening sky.

*266 (271).—STOCKLEY BRIDGE. Etching. 9×14 .
A stone bridge crosses the middle of the plate ; a stone wall behind it, crags above.

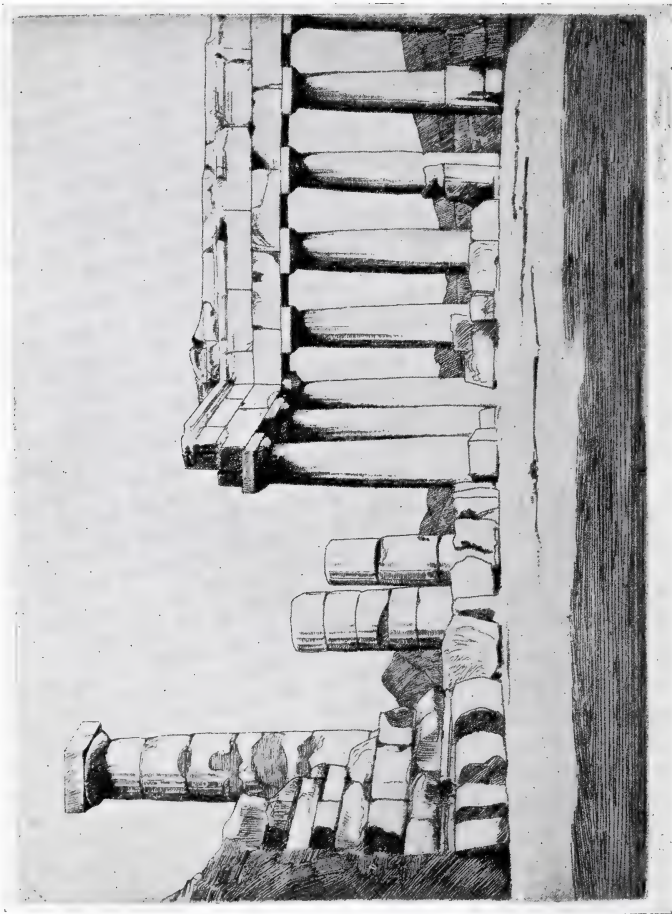
*267 (272).—GREAT GABLE. Etching. $9 \times 13\frac{7}{8}$.
The mountain is seen across a still tarn.

*268 (273).—THE DEAD CHRIST. Etching. $9\frac{3}{8} \times 14\frac{3}{8}$.
A single mourner kneels beside the body in a rocky landscape.



SIR CHARLES HOLROYD. PL. XXIII. ON HIGH DOAT. (Cat. 256)

Size of original etching, $13\frac{7}{8} \times 8\frac{7}{8}$ inches



SIR CHARLES HOLROYD. PL. XXIV. THE PARTHENON. (Cat. 264)

Size of original etching, $9\frac{1}{8} \times 13\frac{1}{8}$ inches

1913.

- *269 (274).—BATHER IN A RAPID STREAM. Etching. $11\frac{7}{8} \times 8\frac{7}{8}$.
 *270 (275).—THE BEGGAR IN THE PORTICO. Etching. $8\frac{15}{16} \times 6$.
 *271 (276).—FONDAMENTA ZORZI, VENICE. Etching. $5\frac{15}{16} \times 7\frac{15}{16}$.
 A view on a small canal ; a gondola in the foreground.
 *272 (277).—IN THE TEMPLE OF JUNO, GIRGENTI. Etching. $5\frac{15}{16} \times 8\frac{15}{16}$.

An owl perches on part of the ruins.

1914.

- *273 (278).—VIA VINCIGLIATA, SETTIGNANO. Etching. $9 \times 5\frac{7}{8}$.
 A road lined with cypresses.
 274 (279).—FRONTISPIECE, LAKE DISTRICT. Etching. $11 \times 15\frac{7}{8}$.
 A woman seated, half nude, holding a scroll ; mountains in the distance.
 *275 (280).—FOUNTAIN OF NEPTUNE, PENHA VERDE. Etching. $6\frac{15}{16} \times 8\frac{15}{16}$.
 A statue in a garden in Portugal.
 *276 (281).—SUBIACO IN THE SABINES. Etching. 10×14 .
 An old town among hills, surmounted by a castle.
 *277 (282).—TIVOLI. Etching. $9\frac{15}{16} \times 13\frac{7}{8}$.
 In the foreground a bridge ; the old town is seen at some distance beyond it.
 *278 (283).—S. GEREMIA, VENICE. Etching. $7\frac{1}{8} \times 5$.
 A rather hasty sketch of the church and of water before it.
 *279 (284).—THE DRUM. Etching. $8 \times 15\frac{15}{16}$.
 Naked warriors, on foot and on horseback, storm a town.
 *280 (285).—EX-LIBRIS NANCY HOLROYD. Etching. $2\frac{1}{2} \times 2\frac{1}{2}$.

1916.

- *281 (286).—THE BENT BEECH. Etching. 11×11 .
 A fine study of a leaning tree in the wood adjoining the artist's house at Weybridge.
 *282 (287).—THE WILD WEST WIND. Etching. $7\frac{15}{16} \times 11\frac{15}{16}$.
 Trees near the Arno below the Cascine in a violent gale.
 *283 (288).—EX-LIBRIS MICHAEL HOLROYD. Etching. $1\frac{3}{4} \times 2\frac{3}{16}$.
 284 (289).—FLORENCE HAYDEN. Etching. 8×6 .
 Portrait of a lady, nearly full face, eyes to l. ; unfinished.
 285 (290).—THE EDGE OF THE WOOD. Etching. $9\frac{15}{16} \times 13\frac{7}{8}$.
 Trees in the artist's own garden.
 286 (291).—LORD NAIRNE (in uniform). Etching. $7\frac{15}{16} \times 6$.
 I. Before some fine dry-point shading on the brow, cheek, r. shoulder, etc. II. With this shading.



ROBETTA. THE CREATION OF THE BEASTS. No. 1. Bibliothèque Nationale, Paris
Size of the original engraving, 173 × 142 mm.

CRISTOFANO ROBETTA

By ARTHUR M. HIND

OBETTA is not in the front rank of artists who practised engraving in Italy in the latter part of the fifteenth century. The greatest figure among them is perhaps Mantegna, but in his case engraving is a mere side track from his activity as a painter. And other artists, still nameless in spite of modern research, such as the Ferarrese or Venetian Master of the so-called "Tarocchi Cards of Mantegna," and the Florentine engraver of the Broad Manner *Triumphs of Petrarch*, are easily his superiors in technical excellence if not for beauty of design. Nevertheless Robetta attracts us scarcely less than the Olympians, richly endowed as he is with the indefinable charm that belongs to so many of the lesser Florentine artists of his time. The allure is perhaps dim beside that of Botticelli at the zenith of his power, and nearer in quality to the more mannered fascination of a Piero di Cosimo, but for all that it was a real force. The greater artists of the end of the century, Leonardo and Michelangelo, were already breaking new paths, but the sixteenth century was well advanced before the more literal tradition of the great Florentine linealists lost all vitality.

Cristofano Robetta is only known as an artist from his engraving, and even here he is not remarkable for

accomplishment. But in some ways the very lack of accomplishment in cutting may add its quota to the attraction he has for us, as it certainly does to the Florentine Fine Manner prints of the Finiguerra workshop (such as the unique *Bacchus and Ariadne* of the British Museum) in comparison with the more regular engraving of the so-called "Tarocchi Cards."

Cristofano di Michele, called Il Robetta, was the son of a hosier, Michele di Cristofano Martini, and born at Florence in 1462. He is known to have been working in his father's shop in 1480, so that his apprenticeship to the arts must have been an afterthought and undertaken years after the regular age for pupillage in Florence. At what actual date he made the change is not known, the first record of his activity as an artist being in 1498, when he was practising as a goldsmith. It is curious that he is only mentioned by Vasari in his life of the sculptor and architect G. F. Rustici, and not in his survey of engraving in the life of Marcantonio. In Rustici's life *Il Robetta orafo* is merely referred to among other artists as a member of a Society of Twelve, a sort of dining society called the *Compagnia del Paiuolo* (the "Kettle Club") which met in Rustici's rooms.¹ Judging from the members of the "Kettle Club" mentioned by Vasari, which included G. F. Rustici, Andrea del Sarto, Domenico Puligo, and Aristotile da Sangallo, the time of Robetta's membership could hardly have been before about 1508. There is a later record of Robetta working in 1522, but that completes our knowledge of his life.

¹ Vasari, ed. Milanesi, VI, p. 609. Vasari mentions another society of the same kind, the *Compagnia della Cazzuola* (the "Trowel"), of which Rustici was also a member, founded in 1512.



ROBETTA. THE CREATION OF EVE. No. 2. Albertina, Vienna
Size of original engraving, 170 × 139 mm.

Until about the last decade of the fifteenth century Florentine engraving was divided into two clearly defined groups, called the FINE MANNER and the BROAD MANNER, no doubt representing the methods of two leading workshops. The FINE MANNER shows all the character of goldsmiths' work, particularly that of niello, in its combination of deeply-cut cross-hatchings for the darker pieces of tone (background, parts of costume, etc.) with a lighter scheme of engraved lines, less regularly laid, for the modelling of the figures. It is the group of which the famous goldsmith and niello worker, Maso Finiguerra, who died in 1464, was probably the chief representative, and members of his family were still working as goldsmiths in Florence in 1498. The BROAD MANNER, on the other hand, is more of a painter's style of engraving. As its name implies, it is characterised by broad, or open, lines of parallel shading, generally with lighter return strokes laid at an acute angle between the parallels, after the manner of drawing in pen-and-ink. Probably its regular exponents were goldsmiths like the engravers in the Fine Manner, but we nevertheless feel that they are in so far more closely allied to the painters as they are imitating the very tones of a painter's drawing, not merely rendering these tones by an engraver's convention. Pollaiuolo belongs to this group in his treatment of the figure in his famous *Battle of Naked Men*, though the background still reflects the manner of the goldsmith practised in niello; and it is the same Broad Manner that Mantegna uses in his few magnificent engravings.

Robetta appeared at a time when these two characteristic styles were merging towards a greater uniformity

of aim under the influence of Dürer. It may not have been a gradual development ; it is quite as probable that the two workshops which produced the chief prints in the Broad and Fine Manners actually disappeared from the scene in the last decade of the fifteenth century, and the engravers of the younger generation for the most part turned with enthusiasm to the Northern master, adopting his method of engraving, borrowing details from his subjects, or copying his prints entire. Benedetto Montagna, Zoan Andrea, Giovanni Antonio da Brescia, Nicoletto de Modena and Giulio Campagnola are the most notable of the engravers working about 1500 in Italy who profited in this way, while the young Marcantonio went still further, copying the whole series of Dürer's woodcut *Life of the Virgin*, subjects and signatures entire. It has been alleged that one of the causes of Dürer's second visit to Venice in 1506 was to obtain some protection against such piracy.

In Robetta's work there is no example of a complete copy after Dürer, but after Schongauer certainly one (24) and perhaps several more, if the attributions are correct (38, 39, 45). If these examples are Robetta's they must be placed in his early work, and probably fall within the last decade of the fifteenth century. His copies and adaptations of detail from Dürer are all based on work done by Dürer before 1505, so that this source of evidence helps little in dating Robetta's work beyond placing several in this category at least after 1500. The only date on any impression is 1503, written in an early but hardly contemporary hand on the impression of *Cain killing Abel* (8) in Rome. It is possible, but by no means certain, that the *S. Thomas*

Aquinas before a Crucifix (46), which appeared as a frontispiece to a supposititious work of 1512, may be Robetta's. But on the whole it appears more probable that by this date Robetta would have reached a greater skill than is here shown.

Various details of adaptation from Schongauer and Dürer are noted throughout the catalogue, *e.g.*, in Nos. 4, 5, 6, 13, 21, 30 and 35, but except in the case of the head of Eve in No. 6 the types of figure remained Italian in character. On the other hand, Robetta is wholeheartedly German in his drawing of trees and landscape, and in this respect inspired throughout by Dürer.

The most evident indigenous influence in Robetta's work is that of Filippino Lippi. Three plates, the *Adoration of the Magi* (10), the *Virgin appearing to S. Bernard* (22) and the *Two Muses* (34) are definite examples of this source of inspiration, and interesting as showing his methods of interpretation. The *Adoration of the Magi* is based on Filippino's panel in the Uffizi. In the principal group Robetta has followed his original fairly closely; he has introduced many changes in the secondary figures, while the landscape is entirely changed and based on the model of Dürer. The group of singing angels is an addition, suggested perhaps by some other original, such as Ghirlandaio's *Adoration* in the Innocenti; in any case a graceful invention. The *Virgin appearing to S. Bernard* is borrowed from the panel in the Badia, again with equal freedom of interpretation. Apart from reversing the subject (which also happened in No. 10) Robetta considerably modified the relative position of the figures; turned Filippino's devils into a satyr more after his own fancy; and here, too, seemed about to add a Teutonic landscape, though nothing



ROBETTA. ADAM AND EVE WITH THE INFANTS CAIN AND ABEL. No. 5. B.M.
Size of original engraving 264×183 mm.

more than the beginning of it appears on the only impression known, which is possibly the proof of an unfinished plate. As far as it goes, it is among the most harmonious of Robetta's subjects, and from its incompleteness might be regarded with some reason as a plate left unfinished at his death.

Two other subjects of which the sources are known are the *Hercules* prints after Pollaiuolo (32 and 33). They are practically the same size as Pollaiuolo's panels in the Uffizi, so that it seems very probable that these were used as the immediate originals. The flat Italian landscape of Pollaiuolo's *Hercules and the Hydra* (the Valley of the Arno) has been modified in Robetta's usual manner after Dürer's pattern, and there is in consequence no reason to think that the variations are based on differences in Pollaiuolo's larger pictures of the same subjects once in the Medici Palace.¹

Zoan Andrea and Giovanni Antonio da Brescia may have reproduced Mantegna's drawings fairly closely; but in general the Italian engravers of the fifteenth and early sixteenth century must have preserved a considerable measure of independence in their use of paintings and drawings. We may to some extent exaggerate the independence of the early goldsmith engravers, through lack of knowledge of the originals, but in general we shall be right in regarding them as interpreters rather than reproducers. With Marcantonio there is already a nearer relation to the painter, but even he in his renderings of Raphael subjects seems to play round the theme rather than reproduce it, probably using chance studies by the master rather than the completed work.

¹ See Miss Cruttwell, *Pollaiuolo*, pp. 73-75.



ROBETTA. CAIN KILLING ABEL. No. 8. Rome
Size of original engraving, 169×138 mm.

This independence of character renders it difficult to come to definite conclusions about Robetta's further inspirers. Apart from the example cited there is much that vaguely reflects Filippino or Botticelli. And I am also inclined to think that Signorelli and Perugino both contributed their inspiration to his work, and the MS. inscription referring to Pinturicchio on the impression of No. 8 in Rome at least reflects an early attribution of the design to an Umbrian source.

Signorelli and Perugino had worked in Florence in their earlier years, both coming under the influence of Verrocchio, and Signorelli certainly deriving considerable inspiration in his treatment of the nude from Pollaiuolo. Even apart from the possibility of Robetta's visiting other parts of Italy, there would have been no lack of opportunity in Florence of seeing drawings and paintings by these masters (*e.g.*, Perugino's work of about 1496-99 in S. Maria dei Pazzi). Several of his subjects with nude figures may have found some suggestion in Signorelli (*e.g.*, in the *God Pan* at Berlin), while a subject like the *Christ and the Woman of Samaria* (14) seems to reflect Perugino or some Umbrian master under his immediate influence. Groups such as those of the soldiers in the background find analogies in many an Umbrian picture, *e.g.*, Perugino's *Christ handing the keys to S. Peter* in the Sistine and Pinturicchio's *Enea Piccolomini receiving the Poet's Crown* in the series of frescoes in the Cathedral Library at Siena.

Robetta engraved two plates of the *Baptism of Christ*, one, probably the earlier, only known in the impression belonging to Baron Edmond de Rothschild in Paris (13). It is without signature and described by Passavant under anonymous engravers, but it has



ROBETTA. THE NATIVITY. No. 11, I. Albertina, Vienna
Size of original engraving, 260 × 175 mm.

every characteristic of Robetta, from the mode of adaptation from Dürer in the background to every touch in the use of the graver. Both this and the larger plate of the subject (12) derive inspiration and suggestion from the famous picture by Verrocchio in which Leonardo took part, but it is in little more than in their general conception. The larger plate seems in its representation of naked youths to reflect elements in the *Baptism* attributed to the atelier of Perugino in the Sistine Chapel.

On the whole the more attractive side of Robetta's work are his allegories and classical subjects. He was in this respect a true son of the Renaissance, and at his best when most pagan. His allegory of *Youth Captive and Free* (28) and the *Apollo and Marsyas* (30) are alluring examples, the latter showing a freedom in the interpretation of classical myth where an evident love of ancient lore is accompanied by the craftsman's lack of learning.

He has a curious affection for oddly contorted figures of naked *putti*, isolated against the flat design in a way that emphasises the strangeness of their posture and place in the composition. The modelling of his figures is unskilful; the groundwork of his landscape is lumpy in structure, uncertain in its planes, and interspersed in the foreground with odd pieces of earth or rock as isolated as his *putti*; his distant rivers and lakes are uneven in their perspective—yet in spite of evident faults his charm remains entirely persuasive to those who care for the spirit of Florentine art in the quattrocento, a spirit of which he was almost the latest voice.



ROBETTA. THE BAPTISM OF CHRIST. No. 12. Albertina, Vienna
Size of original engraving, 302 × 218 mm.

CATALOGUE OF THE ENGRAVINGS OF CRISTOFANO ROBETTA

The Catalogues cited, and the pages at which their lists of Robetta's work appear, are as follows :—

Adam Bartsch, *Le Peintre Graveur*, vol. XIII. (1811), pp. 392–407.

J. D. Passavant, *Le Peintre-Graveur*, vol. V. (1864), pp. 57–61.

A. M. Hind, *Catalogue of Early Italian Engravings in the British Museum*, 1910, pp. 195–208.

In the short description given the signature is invariably quoted if it occurs.

The quotation of locality of impressions is based on the author's notes in the following collections (name of town without further qualification implying the chief public collection of prints), which must of course be far from being a complete survey of existing impressions :—

Bassano, Berlin, Bologna, Cambridge, Chatsworth, Dresden, Dresden (Fredrich August II), Florence (Uffizi and Bibl. Marucelliana), Hamburg, London (British Museum and Royal Academy), Munich, Baron Edmond de Rothschild (Paris), Oxford, Paris, Rome, Vienna.

Notes of impressions in Boston (U.S.A.) supplied by Mr. FitzRoy Carrington.

1.—THE CREATION OF THE BEASTS. P. 27.

On the r. the Creator, represented as Christ, with an aureole, raising His r. hand ; on the r. beyond a stream eleven different animals ; landscape with two tall trees in the centre, rolling hills and Gothic buildings in the distance.

173 × 142 mm.

PARIS.

Passavant's description is very inexact (unless he refers to some other print not known to me).

2.—THE CREATION OF EVE. B. 1.

Adam reclining asleep on the l., and Eve appearing from his side turned towards the Creator, who stands on a mound r.

170 × 139 mm.

VIENNA.

3.—THE EXPULSION FROM PARADISE. B. 2.

On the l. the Archangel with sword raised; Adam in the centre turned towards the r., and Eve r. facing front.

175 × 139 mm.

VIENNA.

4.—ADAM AND EVE WITH THE INFANTS CAIN AND ABEL. *First Plate*. B. 3—H. 2.

Adam sits asleep on a rock l., in profile r., his head resting on l. hand; Eve stands r., her r. hand at her breast; Cain and Abel sit and stand at the feet respectively of Adam and Eve; hilly landscape with a town; Adam and Eve appear again in small in the background l. Signed ·RBTA· in centre below.

232 × 164 mm.

I.—Before clouds. VIENNA.

II.—Reworked; clouds added. BRITISH MUSEUM. MUNICH. PARIS. VIENNA.

The walled town in background and part of the landscape adapted with modifications, and in reverse, from Dürer's *Rape of Aymone*, B. 71, and the infant with the bird possibly from Dürer's *Hercules*, B. 73, or the *Virgin and Child with the Monkey*, B. 42, both engravings of about 1500–1505.

5.—ADAM AND EVE WITH THE INFANTS CAIN AND ABEL. *Second Plate*. B. 4—H. 1.

Adam and Eve seated side by side on a rock; Eve holds Abel in her lap, and looks down on Cain who is seated lower r.; landscape background with river and cottage.

264 × 183 mm.

I.—Before the hole. BRITISH MUSEUM. BERLIN. CHATSWORTH. HAMBURG. PARIS. ROTHSCHILD. VIENNA.

II.—Mark of a hole near centre of lower margin. BRITISH MUSEUM. DRESDEN. VIENNA.

The landscape background copied in reverse from Dürer's *Virgin and Child with the Monkey*, B. 42. Dürer's water-colour study for this landscape is in the British Museum.

6.—ADAM AND EVE WITH THE INFANTS CAIN AND ABEL. *Third Plate*. B. 5—H. 3.

Adam seated asleep on a rock l., in profile r., his head resting on l. hand; Cain seated on ground l.; Eve seated r., with Abel on her knee, a distaff against her l. arm; undulating landscape background with a bare tree r.

175 × 141 mm.

BRITISH MUSEUM. ROTHSCHILD. VIENNA.

Adam's face is almost the same as in the second plate of the subject, only the vine leaves and sandals are omitted. Eve

(whose type may have been suggested by Dürer's *Penance of S. John Chrysostom*, B. 63) is seated instead of standing as in the second plate. Her head had been first engraved a little more to l. ; this is almost erased, but still visible.

7.—CAIN AND ABEL AT THE SACRIFICE. P. 28—H. 4.

In the centre a square altar richly carved, on which burn ears of corn ; Cain r., bends forward watching Abel, who stands l., holding a lamb ; background, a hilly landscape with buildings on the shores of a lake.

168 × 132 mm.

BRITISH MUSEUM. AMSTERDAM. PARIS. ROTHSCHILD.

8.—CAIN KILLING ABEL. P. 29.

Cain advances from the l., brandishing a club ; Abel on one knee r., raising his l. hand to ward off the blow ; landscape with a mill near a mountain r.

169 × 138 mm.

PARIS. ROME.

The impression at Rome is inscribed in early MS.: *Bernardinus Penturechius* 1503.

9.—THE DEATH OF ABEL: GOD APPEARING TO CAIN.

P. 30—H. 5.

Abel lies on his back, foreshortened, his head towards the spectator, near a fence l. ; above him God appears out of a cloud, addressing Cain, who stands with a club in foreground r.

175 × 135 mm.

BRITISH MUSEUM. BOSTON. HAMBURG.

10.—THE ADORATION OF THE MAGI. After Filippino

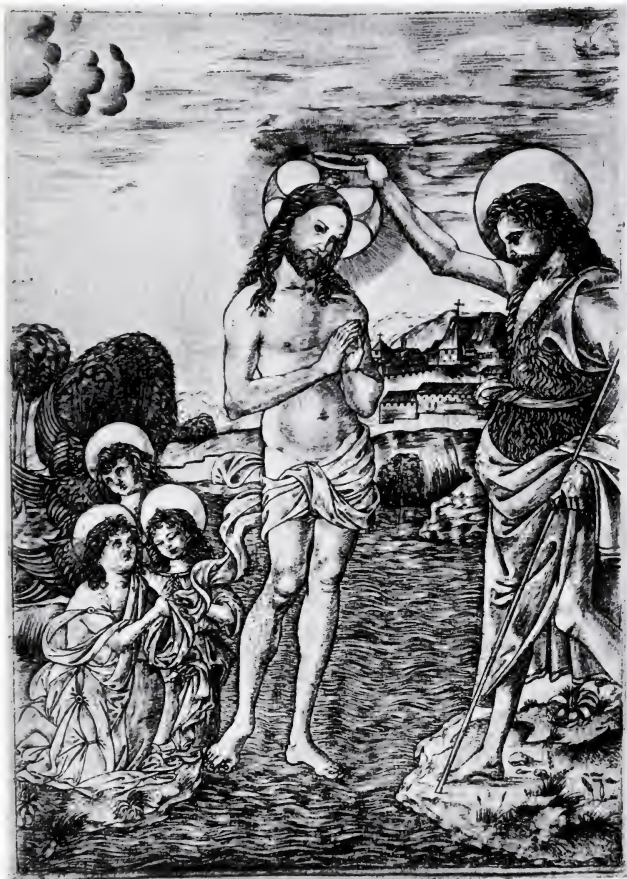
Lippi. B. 6—H. 6.

The Virgin seated, with Child in her lap, in centre beneath a thatched roof resting on two tall tree trunks ; Joseph stands behind her l. ; the ox and ass r. ; in foreground the three Magi, two kneeling, with numerous attendants, r. and l. ; two groups of men in their retinue further back on road l. ; background, a hilly landscape with lake and buildings on its shores ; three angels above singing from a scroll. Signed · ROBETTA · below towards r.

298 × 278 mm.

BRITISH MUSEUM. BERLIN. BOLOGNA. BOSTON. DRESDEN. FLORENCE. OXFORD. PARIS. ROME. VIENNA.

Robetta's original copper-plate, from the Vallardi collection, with No. 36 engraved on the reverse, was acquired by the British Museum in 1888, and impressions (at least modern ones) of these two subjects are among the commonest of Robetta's works. The subject is a free adaptation of Filippino Lippi's *Adoration* in the Uffizi. The principal figures,



ROBETTA. THE BAPTISM OF CHRIST. No. 13. From the unique impression in the collection of Baron Edmond de Rothschild, Paris
Size of the original engraving, 243×173 mm.

are repeated in reverse ; most of the secondary figures considerably changed, and the landscape entirely altered in the taste of Dürer. The introduction of three angels above is a new theme, suggested perhaps by Domenico Ghirlandaio's *Adoration* in the Innocenti, Florence, or by Schongauer's *Nativity* (B. 4). The hat (with crown) of the King on the r., which lies on the ground, is copied in reverse from Schongauer's *Adoration* (B. 6).

11.—THE NATIVITY. B. 7.

Before a ruined church used as a stable (with cow and ass beneath arch) kneel four angels adoring the Child in the Virgin's arms ; in the foreground r. S. Joseph, and l. four shepherds, the foremost one kneeling.

260 × 175 mm.

I.—With little cloud l. PARIS. VIENNA.

II.—Reworked ; clouds added l. ; a shed added protruding from upper storey of the building. VIENNA.

12.—THE BAPTISM OF CHRIST. B. 8.

Christ stands in a stream in the centre, turned to r. ; the Baptist stands on the bank r., with a long staff surmounted by a cross, holding the cup above Christ's head ; two angels standing r. ; l. two naked men, one standing, the other seated ; God the Father and four angels above ; landscape background with a rock in the centre, a lake l., and a town of Gothic buildings r. Signed ·RBTA· near the centre below.

302 × 218 mm.

BRITISH MUSEUM (acquired 1923, duplicate from Vienna). FLORENCE. PARIS. ROME (VATICAN). VIENNA.

13.—THE BAPTISM OF CHRIST. P. v. 13, 2.

Christ stands in the centre in the water, His hands crossed on His breast ; the Baptist stands on the bank r. pouring water over Christ's head ; on the bank, l. of Christ, three kneeling angels ; clouds ; German landscape with a walled Gothic town.

243 × 173 mm.

ROTHSCHILD.

The Gothic town was probably suggested by the background of Dürer's *Rape of Amymone* (B. 71).

14.—CHRIST AND THE WOMAN OF SAMARIA. B. 9—H. 7.

Christ and the Samaritan woman stand facing one another in the centre ; a crowd of spectators on either side ; in foreground a naked child seated playing with a dog ; men conversing round a well in middle distance ; background a

landscape with a lake and river and on the r. a Gothic town.
Signed · RBTA · near centre below.
244 × 207 mm.

I.—Before the clouds. PARIS. VIENNA.

! II.—Clouds added. BRITISH MUSEUM. ROTHSCHILD.

Described by Bartsch as "Christ taking leave of His mother."

15.—THE RESURRECTION. B. 10.

Christ, holding a banner and with His feet on a cloud in which appears a Cherub's head, soars in the centre above the open tomb, on the front of which is represented the Veronica napkin held by two angels; four soldiers in attitudes of terror r. and l. behind the tomb; a tall tree r., and a landscape background with river, hills and Gothic town. Signed · R·B·T·A. near centre below.

302 × 215 mm.

BRITISH MUSEUM (acquired 1923, duplicate from Vienna).
PARIS. VIENNA.

16.—THE MAN OF SORROWS. Undescribed.

The Man of Sorrows in half length, with the signs of the Passion behind an open tomb, on the front of which is shown the Veronica napkin.

109 × 80 mm.

BERLIN.

Similar in style (*e.g.* in treatment of details such as the figures) with the *S. Laurence* (No. 24), and probably an early work by the master.

17.—THE VIRGIN AND CHILD WITH S. JOHN. P. 31.

The Virgin seated in a landscape with the Child on her knees, and the Infant S. John at her l. side; trees l., a hill and buildings r. background, and sea with a ship in distance.

132 × 107 mm.

BERLIN. DRESDEN.

Probable, but not certain, attribution.

18.—THE VIRGIN AND CHILD, WITH S. JOHN AND FIVE ANGELS. B. 11.

The Virgin seated on the ground with the Child at her breast; on the r. the infant S. John and three angels, and two other angels kneeling l. Signed in centre below:
·ROBTA·

149 × 127 mm.

PARIS.

19.—THE VIRGIN AND CHILD WITH A BIRD. B. 12—H. 8.

The Virgin seated on the ground in the centre, holding on her knee the Infant Christ, who clasps a bird in His r.

hand ; hilly landscape with a bare tree r., and buildings on a lake in the distance l. Signed ·RBTA· in centre below. 198 × 171 mm.

I.—Before the rays in the Virgin's halo. ROTHSCHILD.

II.—The rays added. BRITISH MUSEUM. BERLIN. PARIS. VIENNA.

20.—THE VIRGIN AND CHILD WITH S. JOHN AND THREE ANGELS. B. 13—H. 9.

The Virgin seated in the centre with the Infant Christ on her knee ; the latter embraces S. John who is stepping on to a mound r. partly supported by an angel ; two more angels l.

249 × 183 mm.

I.—Before the holes. BRITISH MUSEUM. AMSTERDAM. BERLIN. BOSTON. DRESDEN (F.A.). HAMBURG. MANCHESTER (WHITWORTH INSTITUTE). MUNICH. PARIS. ROME. ROTHSCHILD. VIENNA.

II.—Marks of holes near centre of upper and lower margins. CHATSWORTH.

21.—THE VIRGIN AND CHILD, S. SEBASTIAN AND S. MARY MAGDALENE. P. 32—H. 10.

The Virgin stands in the centre, holding in her arms the Infant Christ, who holds a bird in His r. hand ; r. the Magdalene with box of ointment ; l. S. Sebastian holding an arrow in each hand.

149 × 139 mm.

BRITISH MUSEUM.

The figure of S. Sebastian probably adapted in reverse from that of one of the Kings in Schongauer's *Adoration* (B. 6).

22.—THE VIRGIN APPEARING TO S. BERNARD. After Filippino Lippi. P. 35.

S. Bernard seated l. in profile r. before an open book ; the Virgin attended by four angels appears r. ; a satyr seen l. behind the rock on which S. Bernard is seated.

249 × 227.

ROME.

Adapted in reverse with considerable modification from Filippino Lippi's picture in the Badia, Florence. Robetta has given the Virgin a higher relative position, and placed the four angels differently ; he has replaced the two devils by a satyr more in his own vein ; turned the stratified rock into a mound on which the books are piled ; entirely omitted the original background ; and begun a landscape in the German manner with Gothic buildings, r. It looks as if he had intended to continue this landscape



ROBETTA. CHRIST AND THE WOMAN OF SAMARIA. No. 14. B.M.
Size of the original engraving 244×207 mm.

on the l., and the unique impression may in that case be regarded as a proof of a plate left incomplete.

23.—S. FRANCESCA ROMANA. Undescribed.

S. Francesca stands in the centre ; an angel kneels r. with arm crossed on breast ; above l. and r. the sun and moon ; signed on lower r. R B T A, and with the title along the foot LA BEATA FRANCESCA ROMANA. Rosettes at each corner of the plate.

235 × 165 mm.

CHATSWORTH.

From its archaic style probably one of the earliest of Robetta's engravings.

24.—S. LAURENCE. After Schongauer. Undescribed.

The saint stands facing l. with a book in his l. hand, and holding palm branch and supporting the gridiron in his r. 157 × 113 mm.

BRITISH MUSEUM (acquired 1919, from Northwick collection).
BERLIN.

A modified copy in reverse of Schongauer, B. 56.

25.—S. SEBASTIAN AND S. ROCH. B. 14.

On the l. S. Sebastian pierced with arrows and bound to a tree ; r. S. Roch ; an angel descends towards S. Sebastian bringing him the martyr's crown and palm. Signed ·R·B·T·A· 212 × 142.

DRESDEN (F.A.). PARIS. ROTHSCHILD. VIENNA.

26.—FAITH AND CHARITY. B. 15—H. 12.

Faith, a naked female figure, stands l. holding a cross in her r. hand and a chalice in her l. ; Charity, with an aureole of flames, sits r. with a naked child (holding a bird) on her knee, and another child whose hand she caresses at her feet ; undulating landscape. Signed ·R·B·T·A· below towards r. 184 × 169.

BRITISH MUSEUM. BERLIN. PARIS.

27.—CERES. B. 16—H. 14.

Ceres, with an infant Satyr in her arms and another at her side, walks on a narrow path through broken ground ; she wears a loose robe, ears of corn in her hair, and carries in her r. a rod ending in a vase full of corn and fruit ; two other satyrs in the background r. ; in background r. houses, trees and a church. Signed ·R·B·T·A· towards the l. on lower margin.

181 × 135 mm.

BRITISH MUSEUM. FLORENCE. PARIS. ROTHSCHILD.



ROBETTA. THE VIRGIN AND CHILD WITH S. JOHN AND FIVE ANGELS. No. 18
Bibliothèque Nationale, Paris
Size of the original engraving, 149 × 127 mm.

28.—YOUTH: CAPTIVE AND FREE. B. 17.

On the r. a naked youth seated on a rock and bound to a tree; on his l. two naked women, one playing the harp, and further l. Pan blowing a horn; in the foreground l. another naked youth seated in a peaceful attitude. Signed ·RBTA· near centre below.

265 × 175 mm.

I.—Before clouds. PARIS. VIENNA.

II.—Clouds added. BERLIN. VIENNA.

29.—ALLEGORY OF ABUNDANCE. B. 18—H. 13.

Ceres seated in the centre, holding in her r. a rod ending in a vase of flowers, corn and fruit; a child climbs on her knee; another stands at her l. touching her r. breast; a third holding a bird and sheaf of corn seated below, r.; a fourth sits further back higher up, with a dog in leash; behind is a leafless tree, and undulating landscape with a mill. Signed on a tablet hanging from a tree ROBETTA, and scored through.

250 × 183 mm.

I.—Before the holes. BRITISH MUSEUM. BERLIN. BOSTON. DRESDEN. HAMBURG. MANCHESTER (WHITWORTH INSTITUTE). PARIS. ROTHSCHILD. VIENNA.

II.—Showing marks of holes near middle of upper and lower margins. BERLIN. CHATSWORTH. DRESDEN (F.A.). Described by Bartsch as "Venus surrounded by Cupids," by Passavant as "Charity."

30.—APOLLO AND MARSYAS. B. 19.

Apollo seated on a rocky mound, playing a pipe of many reeds; two other nude figures seated below him r., the one furthest r. (Marsyas?) with a lyre at his side and a bow in his r.; another youth seated on ground l., and behind him a nude woman (Venus?) with a fold of drapery held aloft in her l. hand; in the centre of the group, below, a child with a spaniel in his arms; landscape background with Gothic buildings r. and l.; in the middle distance l. a group of four figures (? Marsyas brought bound before Apollo), and r. a man crouching on the ground. Signed below towards l. ·RBTA· 254 × 189 mm.

PARIS. Mr. L. D. CUNLIFFE (from the Northwick collection). The description and even the very subject is uncertain. The use of the pipe of many reeds would point to Pan, Marsyas generally being represented in contemporary Italian illustration with the bag-pipes (see woodcuts in the 1497 Venice edition of Ovid's *Metamorphoses* at ff. 49 b and 93, and engravings by Benedetto Montagna, B. 22 and

31). On the other hand, it can hardly be Pan without the legs of a goat, though the faun's ears would suit him better than the shepherd Marsyas.

The figure of Venus (?) l. seems suggested by Botticelli (e.g., such a figure as that of Truth in the *Calumny of Apelles*). The crouching figure in the middle distance (one of the rural deities lamenting Marsyas' defeat, whose tears are said to have formed a river) is probably suggested by the Saint's figure in the background of Dürer's *Penance of S. John Chrysostom* (B. 63). The mound dominating the composition may also have been suggested by the same print.

31.—THE YOUNG HERCULES CHOOSING BETWEEN VIRTUE AND VICE. B. 20.

Hercules stands l., leaning with both hands on a large club; he listens to two nude women, representing Virtue and Vice, one in the centre of the plate facing the spectator, the other r., seen from the back; the Three Graces in the background l.; genii and cupids in the air l. and r.
259 × 193 mm.

PARIS. VIENNA.

32.—HERCULES AND THE HYDRA. After Pollaiuolo. B. 21—H. 18.

Hercules in the centre advances on the hydra l., brandishing his club, one of whose heads lies severed on the ground; further back l. the hydra's lair; hilly landscape with various buildings. Signed ·RBTA· near centre of lower margin.

240 × 187 mm.

I.—Before the clouds. BRITISH MUSEUM. VIENNA.

II.—Clouds added. BRITISH MUSEUM. BERLIN. BOSTON ROTHSCHILD. VIENNA.

This and the following subject are adapted from Pollaiuolo's designs, either from the small panels in the Uffizi (which are nearly the same size as the prints), or from the larger pictures (no longer in existence) done for the Medici Palace. The flat landscape of the Uffizi panels (the Arno Valley) modified in accordance with Robetta's more German convention. Pollaiuolo's original sketch for Hercules in the present subject is in the British Museum.

33.—HERCULES AND ANTAEUS. After Pollaiuolo. B. 22—H. 19.

Hercules standing in profile r. has gripped Antaeus about the waist, and lifted him shoulder high, Antaeus struggling



ROBETTA. THE VIRGIN APPEARING TO S. BERNARD. No. 22
From a unique impression in the Galleria Nazionale, Rome
Size of the original engraving 249×227 mm.



FILIPPINO LIPPI. THE VIRGIN APPEARING TO S. BERNARD
Painting in the Badia, Florence
The original used by Robetta in his engraving No. 22

with a face of agony ; lower r. a child seated in a distorted position.

267 × 196 mm.

BRITISH MUSEUM. BERLIN. DRESDEN. PARIS. ROME. VIENNA.

- 34.—THE TWO MUSES. After Filippino Lippi. B. 23—H. 17. In the centre an upright lyre in massive frame supported on a pedestal, with a sphinx at its foot ; r. a muse, with a comic mask beneath her feet, striking the lyre with a plectrum ; l. another muse, with a tragic mask in her l. hand, listening intently to the sound of the lyre. Signed on the base ·R·B·T·A·.

208 × 133 mm.

BRITISH MUSEUM. BERLIN. BOSTON. DRESDEN (F.A.). PARIS. VIENNA.

The composition is based on a grisaille fresco by Filippino Lippi in the Strozzi Chapel of S. Maria Novella, Florence, or on some study for the painting.

- 35.—ALLEGORY OF ENVY. B. 24—H. 15.

A withered hag, almost naked, stands in the centre, turning her back on a pair of lovers seated on a rock by trees l. ; another couple stand embracing r. ; a naked child seated l., in a distorted attitude ; in background a road leading to a walled Gothic town.

258 × 176 mm.

I.—Before the holes. BRITISH MUSEUM. AMSTERDAM. BERLIN. DRESDEN (F.A.). PARIS. ROME. ROTHSCHILD. VIENNA.

II.—Marks of holes near centre of upper and lower margins. BRITISH MUSEUM. BERLIN. HAMBURG. OXFORD. VIENNA. The landscape with town is adapted, in reverse, from Dürer's *Hercules* (B. 73).

- 36.—ALLEGORY OF THE POWER OF LOVE. B. 25—H. 16.

In the centre is a young man, his l. arm bound by Cupid to the tree beneath which he sits ; with his r. arm he embraces a woman who stands l. ; l. another cupid, and further l. a man with head turned r. ; r. another man and woman standing in embrace, and at their feet r. a boy with l. foot resting on a skull. Signed ROBETA on a tablet hanging from the branch of a tree.

302 × 283.

BRITISH MUSEUM. BERLIN. BOLOGNA. DRESDEN. DRESDEN (F.A.). FLORENCE. FLORENCE (MARUC.). HAMBURG. PARIS. ROME. VIENNA.

Engraved on the back of the same plate as No. 10 above,



ROBETTA. YOUTH: CAPTIVE AND FREE. No. 28, I. Albertina, Vienna
Size of original engraving, 265 × 175 mm.

37.—MUCIUS SCAEVOLA. B. 26—H. 11.

Scaevola stands holding his r. hand over the flames from a tripod ; two Roman soldiers behind him r. ; Porsenna stands l. holding a long double axe with pennon ; a soldier at his side l. Signed ·RBTA· near lower margin.

205 × 151 mm.

I.—Before the clouds. BRITISH MUSEUM. PARIS. ROTHSCHILD.

II.—Clouds added. BRITISH MUSEUM. BOSTON.

ATTRIBUTED TO ROBETTA

Nos. 38–46 are near to Robetta in style, though for the most part cruder in technical character than the better examples of the accepted work. They may in some cases be early works by Robetta, or possibly by the Master Gherardo, who according to Vasari was inspired to take up engraving by the work of Schongauer or Dürer. Vasari refers to Gherardo having made a copy of Schongauer's *Christ on the Cross, between the Virgin and St. John*, which may be No. 40, below.

38.—THE NATIVITY. After Schongauer. P. 34. H., Manner of Robetta, 4.

The Virgin kneels facing three-quarters l., adoring the Child, who lies on a fold of her mantle ; Joseph stands behind the child, holding a lantern in his l. hand, and a staff in his r. ; ox and ass l. ; a thatched roof on bare tree-trunks r. ; three angels in the sky singing from a scroll.

163 × 109 mm.

BRITISH MUSEUM.

Copied in reverse with modifications from the central part of Schongauer, B. 4.

39.—THE FLIGHT INTO EGYPT. After Schongauer. H., Manner of Robetta, 3.

The Virgin and Child seated on an ass which stands and crops grass, facing l. ; Joseph, behind, gathers dates from a palm which three angels bend down within his reach.

Circle, diam., 160 mm.

BRITISH MUSEUM. DRESDEN (damaged).

The foreground group adapted in reverse from Schongauer, B. 7, a new background being introduced, in part from Dürer's *Hercules* (B. 73). Closely related in style of work to No. 38.

40.—CHRIST ON THE CROSS, BETWEEN THE VIRGIN AND S. JOHN. After Schongauer. Undescribed.

295 × 218 mm.

BERLIN.



ROBETTA. ALLEGORY OF ABUNDANCE. No. 29. B.M.
Size of the original engraving 250×183 mm.

After Schongauer, B. 25. Vasari refers explicitly to this subject of Schongauer's having been copied by the Master Gherardo, and it is very probable that the present engraving is the copy referred to. See No. 42, below.

- 41.—CHRIST ON THE CROSS, BETWEEN THE VIRGIN S. MARY MAGDALENE AND S. JOHN. Undescribed. Christ on the Cross, inscribed above IN I R I ; on the l. stand Mary Magdalene and S. John, on the r. the Virgin. 163 × 92 mm.

DRESDEN.

The flying fold of drapery from Christ's body is similar to that of the *Woman with the Escutcheon*, by E. S. (B. 92, L. 220), found with modifications also on the *Fine Manner Libyan Sibyl* and *European Sibyl*. A similar flying fold of drapery is seen in E. S.'s *Samson and the Lion* (B. 4, L. 2).

- 42.—THE MAN OF SORROWS. After Schongauer. P. v. 56, 2 (Gherardo).—H., Manner of Robetta, 5.

In front the open tomb with the Veronica napkin on its face ; behind, seen half-length, stands Christ, crowned with thorns, hands crossed on His breast, supported by the Virgin l., and S. John r.

Circle, diam., 159 mm.

BRITISH MUSEUM. BOLOGNA. FLORENCE (MARUC.). ROTHSCHILD.

The three figures adapted with modifications from Schongauer, B. 69. Very similar in technical character to No. 40.

- 43.—S. JEROME. P. 33. H., Manner of Robetta, 1.

In the centre a large Crucifix which S. Jerome, kneeling r., grasps with his r. hand, while in his l. he holds a stone ; behind the cross l., the lion ; in the centre foreground a little bird ; in the background a village on the side of a hill which ends in a precipice r. ; cloudy sky.

220 × 170 mm.

BRITISH MUSEUM.

- 44.—S. JEROME. Undescribed.

The saint kneels facing a Crucifix on the r. ; the lion seen behind and between saint and crucifix ; trees in background l. ; a narrow border with leaf decoration.

168 × 115 mm.

BERLIN.

Similar in technical character to No. 43.

- 45.—S. PAUL. After Schongauer. H., Manner of Robetta, 2. The apostle, facing three-quarters l., stands on grassy ground,



ROBETTA. APOLLO AND MARSYAS. No. 30. Bibliothèque Nationale, Paris
Size of the original engraving, 254 × 189 mm.

wearing a long cloak and holding in his r. hand a sword of which the point rests on the ground.

104 × 79 mm.

BRITISH MUSEUM.

Adapted in reverse from Schongauer's *S. Judas Thaddeus* (B. 42), the sword being taken from the *S. Paul* of the same series of *Standing Apostles* (B. 45). In the same manner as Nos. 38 and 39, above.

46.—S. THOMAS AQUINAS BEFORE A CRUCIFIX. Un-described.

On the r. kneels S. Thomas holding an open book, looking upwards towards the crucifix, inscribed I N R I, on the l. ; along the top is the title: *opusculo dell angelico doctore sancto Thomaso da Aquino puri[fi]ca della conscientia et del modo da confessar* ; to the l. just above crucifix: *Neopoli adhuc extat Thomeꝝ locut^o crucifix* ; and between Christ's head and S. Thomas: *Bene scripsisti de me Thoma*.

210 × 136 mm.

PARIS.

The engraving occurs as frontispiece (acting as engraved title) before the first page of text of the spurious work of S. Thomas Aquinas, *De modo confitendi de puritate conscientie*, Florence, 1512 [begins: *Questa infra scripta brieve oratione . . . compose . . . Doctore Thomaso da Agno*. Colophon: *Impressa Florentii 14 Aug. MDXII*]. The only impression known to me is in the Cabinet des Estampes, Bibliothèque Nationale, Paris. The engraving is in the same manner as No. 43.

OTHER PRINTS WHICH HAVE BEEN ATTRIBUTED TO ROBETTA, BUT WITH LESS REASON

47.—THE DEATH OF VIRGINIA. B. xiii. 108, 5.—H., F. II. 18.

48.—ADORATION OF THE MAGI. B. xiii. 73, 1.—H., F. II. 19.

It shows some analogies with No. 43 (e.g., the bird in the foreground).

49.—A ROMAN SACRIFICE. After the Antique. P. v. 22, 40.—H., F. II. 20.

Somewhat similar to No. 48 in technical character, but cruder.

Nos. 47, 48, and 49 are attributed by Kristeller to Lucantonio degli Uberti (see *Early Florentine Woodcuts*, London, 1897, p. xliii). I would prefer to leave them anonymous.

50.—S. JEROME. B. xv. 472, 13. P. v. 18, 21.—H., F. II. 16. Formerly placed in the British Museum with the school of Robetta, but the relationship is by no means clear. It seems to be inspired by Filippino Lippi.

THE ETCHINGS OF HENRY RUSHBURY

By RANDOLPH SCHWABE

N any careful consideration of an artist's work the documentation of specimens and the collection of biographical detail are generally desirable, though opinion will always be divided as to the precise value of such labours. It is a matter of temperament. For some the aesthetic effect is everything: if they consider the cause at all, they have no curiosity as to contributory agencies, influences, environment, or whatever has helped to mould the product as they see it. Between the aloofness of such persons and the detachment of their opposites, who are blind to aesthetic value and absorbed in tabulation, there is the more normal attitude of most lovers of art with ordinary instincts for inquiry into human affairs. To most of us it would mean much to have glimpses of the psychology and habits of the artists of Altamira, and the absence of all anecdote concerning Vermeer is disappointing. The warmth of our appreciation leads us to inquire what manner of man it was that produced the things we admire. Enthusiasm may develop into mania, and the *dossier* is apt to become unmanageable in course of time, but a plea for a moderate interest in biography, as connected with criticism, may reasonably be urged. It is proposed in this paper to indicate the outlines of Henry Rushbury's career, relating these as closely as may

be to the characteristics of his work ; and then to discuss his etchings, or more properly dry-points, with special reference to the technique employed.

Rushbury was born at Harborne, near Birmingham, on October 28th, 1889. The place has been heard of before in the story of English art as the home of David Cox, and the surrounding country gave Rushbury his first material for landscape drawing. Though there was no doubt a natural attraction for him in such studies, in his boyhood the idea of becoming a professional pictorial artist was too ambitious to be seriously contemplated, even when, as a result of evening classes at the village school, a local scholarship was obtained to the Birmingham School of Art. Such scholarships were given with a direct view to training craftsmen ; and in any case his family circumstances, which made wage-earning a proximate necessity, held out no hope of the long probation as a student and the possible years of unrequited independent labour which are the usual prospect of the youth who intends to devote himself to picture-making. Accordingly it was towards craftsmanship in metal and stained glass that his energies were first directed.

The movements started by Ruskin and Morris, and the ideals of Pre-Raphaelitism—supported by the collection of works by Rossetti and his fellows in the city Art Gallery—were strong in Birmingham. They have not been without their disadvantages. In the hands of minor followers they have often led to a stagnant or perverted mediaevalism, and a clinging to the merely sentimental aspects of our Victorian aesthetic revolution ; of which another side has sunk into commercialism, and mechanically reproduces pseudo-Morris features, so that at a

casual glance there seems more reason to curse than to bless the dead hand of that great designer. But in spite of this the Birmingham school had become a vital centre of provincial art education. As everyone who has taken an interest in art teaching is aware, Mr. Catterson Smith's methods of training, particularly his training of visual memory, have produced some remarkable results. The tradition of Lecoq de Boisbaudran, to which he owed a good deal, has been fruitful in England in other ways through Legros. At Birmingham the intelligent study of nature and the observation of movement in animals as well as in the ordinary figure models were encouraged as much as possible, and in general a craftsman's training was considerably wider than might be supposed. The type of draughtsmanship cultivated was hard, precise, almost puritanical in its banning of the pretty and stylistic. Early Italian engravings, Dürer and Holbein were the sources of inspiration recommended, and even the life drawing had a touch of the engraving quality. A free use of colour was discouraged. Rushbury in fact never painted in oil at the school. Tempera was cultivated more assiduously, as was natural in the neighbourhood of the admirable Birmingham group of tempera painters including Joseph Southall, Arthur Gaskin and Charles Gere. Technical knowledge of this kind was of value to Rushbury in his first professional engagement as assistant to Henry Payne, R.W.S., with whom he executed work in stained glass and collaborated, with four others, on the decorative tempera paintings done for Earl Beauchamp in the chapel at Madresfield Court, Worcestershire. Here he painted accessories, heraldic designs, flowers and so on; and about the same time one or two private commissions—some

stained glass and a reredos—were executed wholly by him.

This period of apprenticeship in the Cotswolds, with its resemblances to the *bottega* life of the early Renaissance, was brought to an end in 1912 by a resolution to try his fortune in London.

Without connections and with ludicrously little money in hand, the project was an adventurous one. He lived at first in Markham Square, Chelsea, with a fellow student, Gerald Brockhurst, for companion, in a Dickensian atmosphere of Cockney squalor and humour, of midwives and working-men's clubs. Unpleasant possibilities—struggles against increasing monetary difficulties, perhaps a return to Birmingham and the forced abandonment of an artist's career—were luckily averted through a casual contact with Francis Dodd, whom he had once met at Henry Payne's. Dodd found him making a drawing of Essex Gate, was interested and full of kindly help. Rushbury was advised to make a dry-point of it, and was impulsively presented with a sheet of copper, a diamond, and much good advice; furthermore, when this his first dry-point was finished an introduction was procured and the plate sold. From this dramatically sudden beginning, which reflects so much credit on the disinterested penetration of the older artist as well as on the abilities of the younger, dates the true direction of Rushbury's talent and the production of what is already a considerable number of works on copper, besides a long series of monochrome and water-colour drawings which carry on, with a personal, delicate flavour, the best traditions of the English school of landscape and architectural draughtsmanship. For sensitive draughtsmanship, uniting a

precision which seldom conveys a hint of tedious effort and with a happy dexterity which as seldom savours of thoughtless display, is a characteristic of all that he touches. Simultaneously with this he is developing his sense of light and colour and broadening his interest in design.

A meeting with Muirhead Bone at the printing press of Messrs. Brooker & Co. in Margaret Street brought into play another valuable influence. Many etchings and drawings candidly reveal the debt owed by Rushbury to Bone and Dodd, and it is through them undoubtedly that he found himself. The rapidity with which he grasped a technique new to him is shown in his second plate, *Clifford's Inn*, which was exhibited at the New English Art Club in the winter of 1912. At the same time a water-colour, *The Pin Mill*, was shown: this is possessed by Francis Dodd, and was the study for an etching included in the following New English exhibition side by side with his engraving, *The last of the General Post Office* (Plate I). The latter shows a remarkable advance in every way, and a true appreciation of pictorial quality in a dramatic subject. About this period he also exhibited etchings at the Royal Academy for the first time. His work was attracting a number of firm supporters, one of the earliest and most consistent being Mr. Campbell Dodgson.

Steady progress in his profession was interrupted by the War. He was now married to another artist, who is the subject of the etching,¹ *The Fireside* (Plate VII), done in his billet as an infantryman at Lowestoft in 1916. This plate is unpublished, and after five proofs had been

¹ This and another, Mr. Wright's No. 8, worked on the same plate as Nos. 7 and 9, are at present the artist's only figure etchings.

taken it came to an untimely end, being damaged while carried about in his kit-bag. Since drawing out of doors was prohibited in a military area, in two other plates done here—*The Harbour Lowestoft*, and *On The Waveney*—the subjects, seen on route marches, had to be memorised, and afterwards, at night in his billet, worked on the copper. This is not, of course, his usual procedure. Generally a careful drawing is made on paper, though in one or two instances to be mentioned later the drawing has been made directly on to the copper from nature. In *The Harbour* plate, the mine-sweeper's tackle in the foreground is a reminder of war conditions. Transferred to the Air Force, he became a sergeant and was employed at Uxbridge on demonstration drawings of aerial gunnery, bomb dropping, etc. A more congenial occupation was subsequently found in the service of the Ministry of Information. In his new capacity his business was to make drawings of air-raids ; but air-raids ceased before he could do anything of the kind. Instead he made a series of interesting pictorial records of anti-aircraft preparations at St. Paul's and the British Museum ; of the American army huts in St. James's Square ; the funerals of Nurse Cavell and Capt. Fryatt ; the canvas village erected in Trafalgar Square during the thick of the War Bonds campaign, when the Havelock statue was camouflaged to represent the ruined steeple of Albert, and of other subjects, including submarines—30 drawings in all. One, the interior of the "Deutschland," is in the Tate Gallery ; the others are in the Imperial War Museum collection, which also includes a large tempera painting by Rushbury of the refugees' encampment at Earl's Court. Reference has been made to his early employment of tempera. Since his



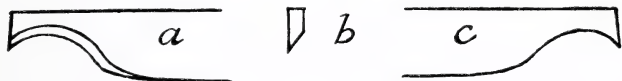
I.—HENRY RUSHBURY. THE LAST OF THE GENERAL POST OFFICE. 1912. (No. 6) Second state, touched proof
Size of original dry-point $11\frac{1}{2} \times 14\frac{7}{8}$ inches

Birmingham period he has occasionally returned to it, very successfully, in some landscapes which he has decided to carry further than the legitimate use of water-colour would allow.

Demobilisation was followed by travel : first through Normandy, from Honfleur to Paris ; then in Provence, ending with a three-months' stay in Marseilles—the last a very productive period, during the greater part of which Muirhead Bone was also working in the town. The Provençal drawings include the studies made for four plates—*Les Baux* (Plate XI) ; *Saint Victor, Marseilles* (Plate IX) ; *Canal de la Douane* ; and *Cours de Toros* (Plate X). In 1921, at the Grosvenor Galleries, Rushbury held his first one-man show. In 1922 he was again abroad, this time in Italy, when he made a large number of drawings in Rome, Florence and the Umbrian towns. These, and further work done in 1923 in Paris and Rouen, have provided material for a second exhibition which was held at the Grosvenor Galleries during the autumn of this year.

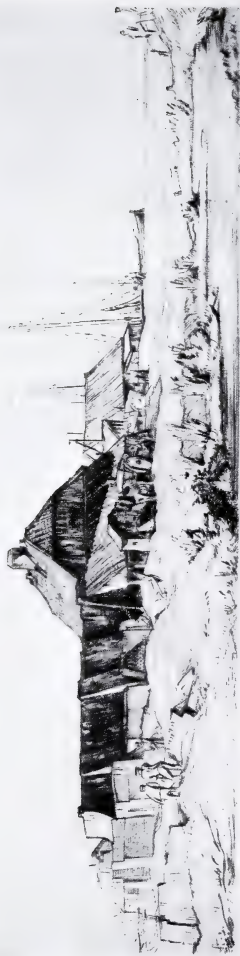
We now come to the etchings and their technique. It is customary to describe loosely most autographic line-work on copper as etching, but Rushbury's use of the bitten line is in reality restricted to a single plate—a Roll of Honour (No. 21 in Mr. Wright's catalogue). The diamond point, the burin and, more rarely, the steel dry-point needle are his implements, and he has an extremely keen appreciation of their possibilities. He avoids the mistake of a number of modern etchers whose interest in the process outweighs their inspiration. With him technique is not too much sought after for its own sake, but arises out of immediate and special pictorial necessities. Richness and solidity are as completely

within his grasp as the lightest aerial suggestion, and the tools lend themselves in his hands to expressive subtleties of quality. The line is infinitely varied, even the facets of an imperfect diamond point being turned to account (as in the plate of *Les Baux*). Sometimes the diamond is worked so heavily that the depth of line alone, without burr, gives a quality similar to engraving; and as both, besides a variety of burin-work to be more particularly described, are often used on the same plate it is not always easy to distinguish the part played by each. The burin will leave a slight burr, though in theory it may be insisted that a clean shaving should be removed by it, leaving a wedge-shaped groove in the copper, without turned-up edges: but if this burr is left, or conversely if the burr is removed from a dry-point line, the results, without a close examination, are likely to be confused. There are cases, of course, where the clear-cut precision of the pushed burin stroke is obviously differentiated from the more variable furrow of the other. Complexity is added by another kind of burin line already alluded to, which is not pushed but pulled across the plate, by means of a special and very serviceable burin invented by the late William Strang, R.A., and often used by him. This tool is made from an ordinary small steel file, in which, by means of a carborundum wheel, a notch is made close to the point, producing from the side a hook-like appearance (*a*). The point is ground, and the resulting section is as in (*b*). The tail of the file is fixed in a wooden handle, and the



roughened part of the blade made convenient to the grasp by such devices of binding with string and wax as the amateur's ingenuity may suggest. The point is re-sharpened at the surface (*b*) and from the back (*c*). It will leave more or less burr according to the angle at which it enters the plate, but can be so used as to leave none. *St. James's Church, Clerkenwell* (Plate III.) gives us an instance of Rushbury's occasional use of the Strang burin. The tower is worked with it, and the quality contrasts with the dry-point foreground. This plate has gone through more drastic changes than most of the others, and has been beaten up from the back and rubbed down, preparatory to the introduction of an entirely new foreground which has strengthened the design of the whole. *St. Olave's, Crutched Friars* (Plate IV.) is another example of the use of the hook tool: the foreground wall with relieving arches shows it clearly: and it may also be traced in *The Last of the G.P.O.*, though here the ordinary burin predominates. In the latter plate both burins have been used in such a manner as to leave a certain amount of burr. Before its elaboration by these means the subject was lightly drawn in with dry-point.

Other plates in which it is interesting to notice the application of different technical resources may be mentioned. *Brick-Kilns, Sandwich* (Plate II.) is diamond work throughout, and among all the plates is perhaps the most characteristic and successful specimen of the pure diamond-point quality. There has been some use of the scraper in the bricks to the left, and in some passages of the foreground. *The Fireside* is principally diamond work with the burr scraped off. In *Les Baux* the heavy cast shadows have been reduced by scraping



II.—HENRY RUSHBURY. BRICK-KILNS, SANDWICH. 1914. (No. 15)

Size of original dry-point $6\frac{1}{2} \times 14\frac{3}{8}$ inches

and begun again, the under-working being used to give an added richness. The same process of reduction and re-working has been effective in the *Canal de la Douane*, giving a quality similar to the engravings. In *Old Deal* (Plate VIII) the dry-point of the first state practically disappears beneath subsequent graver work. The steel dry-point needle has been used here and there in *St. Victor, Marseilles*—one of few instances. *The Quarry* (Plate VI), in the background and middle distance, and *Château Gaillard*, in the background, again show the use of the scraper and the closeness of line work needed in cases of such complexity, where the line itself, without burr, is relied on to produce the desired result. In *Bellhanger Quarry* there is a good deal of minute stippling with the burin; and in *Amberley Castle* the landscape is particularly closely engraved.

Parts of the last mentioned plate contain a hint of Dürer's influence, perhaps with a Pre-Raphaelite strain as we find it in the drawings of Frederick Sandys. Other resemblances of this kind, traceable to the Birmingham sources which we have glanced at, exist in the earlier works. There is a kind of romanticism in some—*Pin-Mill*, *A Cotswold Farm*, and *The Four Gables*—of the kind we associate with the name of Fred Walker; and this feeling seems co-existent with a partiality for local colour which is abandoned in the maturer etchings, decidedly to their advantage.

Cotswold Hop-Kilns and *The Walls of Siena* were both, as to their first states, worked out of doors direct on to the copper, without preliminary drawings. The latter represents about twelve hours work from nature, before the enrichment of succeeding states.



III.—HENRY RUSHBURY. ST. JAMES'S CHURCH, CLERKENWELL. 1914.

(No. 16) Fourth state

Size of original dry-point $9\frac{3}{8} \times 5\frac{1}{4}$ inches

Rushbury prefers a straightforward method of printing dry-points and engravings, believing that the quality of the proof should depend as far as possible on the artist's direct work on the plate, not on added resources of inking and wiping. As we have seen, he often relies for his effect on depth and quantity of line as well as on the fresh untouched dry-point quality, and tricky printing is unsuited to such a technique. Of course, any plate in which use is made of the burr demands care and skill from the printer if the utmost is to be got out of it. Etchers like Walter Sickert, who advocate a kind of work which may be printed "like a visiting card"—perfectly cleanly and sharply, as the ordinary commercial copper-plate printer would do it, and as Hogarth printed his—would probably allow that a difference may legitimately be made with dry-points and the like. A special craftsmanship is needed to leave the full amount of ink on the plate without clogging the lines, and to print crisply, avoiding weakness at one extreme and sootiness at the other. A moderate degree of *retroussage* is also almost essential. Its employment is apparent in the foreground of *Château Gaillard*, but it is never abused by Rushbury. The lightest possible dragging of the muslin suffices for his purposes, and the reproductions adequately show the kind of brilliant, lucid impression that his plates will yield. To insist pedantically that certain other effects, such as the exact gradation of tone which is possible in pure etching and engraving, should be present also when the burr is used would imply a confusion of one medium with another. The foreground shadows of *Cours de Toros* and *Sandwich Haven* are not as transparent and luminous as Canaletto would have made them, but such comparisons are really beside the

point. We must admit small limitations which the unavoidable caprice of the burr imposes, and recognise on the other hand the advantages which it can give. Rushbury as a technician is sufficiently a purist. Yet he is in no danger of being seduced into the arid perfection which such skill as his might lead to. Averse from dexterous mechanics as he is from a trivial and slovenly treatment of his material, he pursues his way, well-balanced, towards that complete self-expression which is the aim of a true artist.

CATALOGUE OF HENRY RUSHBURY'S DRY-POINTS AND ENGRAVINGS, 1912-1923 BY HAROLD J. L. WRIGHT

1912.

1.—ESSEX GATE.

The old Water Gate is seen in the centre, flanked by the buildings in Essex Street from which it leads. There are trees and a white-walled building beyond r.

Dry-point. $10\frac{3}{4} \times 8\frac{3}{4}$ in. 274×213 mm.

I.—(Plate larger?). Before smoke issuing from chimney in centre. "Essex Gate" and the artist's name are seen in a space r. along the foot of the plate. *Two proofs.* II.—With the smoke. The lettering removed, the space where it was being shaded over. No signature visible. *Thirty proofs.*

Note.—I have not succeeded in tracing either of the proofs of the first state.

2.—CLIFFORD'S INN.

Signed "1912 HR" (monogram) in lower corner. The buttressed wall of a demolished building in the centre with Clifford's Inn Hall to l. Three men conversing, and a boy accompanied by a dog are standing l. Above rises the lantern-tower of St. Dunstan's-in-the-West, Fleet Street.

Dry-point. $14\frac{5}{8} \times 10\frac{1}{2}$ in. 371×268 mm.

I.—Before additional work on the more distant of two long patches of light which cross pavement in foreground. Before additional work on light patch on wall on r. *About*

four proofs. II.—Additional work on the light parts mentioned above. Shadows of tracery within tower deepened. *Twenty-five proofs.*

1913.

3.—HOUSE-BREAKERS, LAMBETH.

A view of demolitions near the Waterloo Road, Lambeth. Housebreakers are busy on the tall houses in the background. In foreground r. amid the débris a waggon is being loaded with timber. At the lower l. are two women.

Dry-point. $8\frac{3}{16} \times 5\frac{1}{8}$ in. 207×137 mm.

I.—Before some of the lower portions of the buildings were lightened; without a ladder with a man upon it in centre of plate to r. of smoke; and before some additional work breaking up the foreground. *Two proofs.* II.—With these alterations. The smoke traversed by . *Fifty proofs.*

4.—PIN-MILL, GLOUCESTERSHIRE.

A mill in the Nailsworth Valley, near Stroud, Glos, beside a stream which runs after four arches in the building r. On l. bank of stream are osier beds and on r. bank two pollarded willows. Dark hills and trees rise in the background, and above these an evening sky with a flight of birds. *Dry-point and Engraving.* $10\frac{7}{8} \times 12\frac{9}{16}$ in. 272×320 mm.

I.—Unfinished. Before the dark hills and trees in background above buildings; before birds in sky and water in foreground. *One proof.* (Slightly touched with pencil.)

II.—Buildings completed; there are osier beds l. in the water now visible in foreground. Still before hills, trees and birds. *Two proofs.* III.—With dark hills and trees. Signed "H. Rushbury" in lower corner. *Twenty proofs.*

5.—A COTSWOLD MILL.

The tall mill-buildings, with many windows, occupy the background. Dark trees are seen to l. and r. of them; the tops of six poplars rise above the roofs r. Outbuildings of various shapes and sizes below the main buildings. Between two bushes l., near the door of one of the outbuildings, are three men in stooping attitudes. Three posts are prominent in the foreground.

Dry-point. $10 \times 9\frac{3}{16}$ in. 252×233 mm.

I.—The horse in foreground r., and bushes on extreme l. are outlined only. Ten birds in the sky. *One proof.* II.—Shadows in foreground increased. Twelve birds in sky. The horse shaded and defined, also bushes l. "H.R." appears on a white wall to l. of post in centre of plate.



IV.—HENRY RUSHBURY. ST. OLAVE'S, CRUTCHED FRIARS. 1914. (No. 18)

Second state

Size of original dry-point $10\frac{3}{8} \times 10\frac{1}{2}$ inches

Two proofs. III.—Ground in place of the horse. New shadows on wall and ground. Shadows in foreground deeper and more continuous. The initials have disappeared; near the place where they were is a five-barred gate. *Forty proofs.*

6.—THE LAST OF THE GENERAL POST OFFICE. (St. Martin-le-Grand, London).

The portico of the old General Post Office is intact, but the demolition is in active progress to l. of it. Three cranes are on the top of the building, and another on a gantry r. In foreground are four waggons and many figures.

Engraving and dry-point. $11\frac{1}{2} \times 14\frac{7}{8}$ in. 288×375 mm. 1912/13.

I.—The central building is merely indicated, save for one portion. Each of the five front columns of the portico is indicated by two vertical parallel lines. Foreground and sky clear. Before border-line enclosing the work at top and on l. and r. *One proof.* II.—Columns of portico finished, but the foreground still clear. *One proof* (touched with pencil). III.—Buildings inserted l. and r. in the distance. A crane is introduced on top of the buildings in centre, extending almost to top of plate. A waggon (in outline) and a man carrying baskets appear on l. *One proof* (touched in pencil and dated 1912). IV.—Many figures and carts introduced in foreground. The shadow in the immediate foreground to l. of the flower-woman's dress is $\frac{5}{8}$ in. deep. The woman's dress is light in tone. Signed "1913 Rushbury," on a hoarding r., just above two women who are conversing. *One proof.* V.—The shadow on ground to l. of flower-woman is now uniformly $\frac{3}{4}$ in. deep; patches of dry-point on her shawl and skirt. *Sixty proofs.*

7.—A HAMPSHIRE LANDSCAPE (Near Steep).

To r., in mid-distance, a tall house with sheds and two poplars a little to r. of it. In the distance l. a church tower amid trees. Hills beyond.

Dry-point.

$4\frac{7}{8} \times 9\frac{3}{4}$ in. 125×246 mm.

I.—On the same plate as No. 8. The plate measures $10\frac{5}{8} \times 13$ in. 270×330 mm. One corner of the plate is still blank. *One proof.* II.—Size unchanged, but on the corner previously blank a further subject "Cumberland Market" (No. 9) has been engraved. A tree in centre is removed, slight traces remaining, and the hills in distance l. are more definite. In the foreground a man on horseback. *One proof.* III.—The plate cut to separate the various subjects. Numerous short /// lines added in various places on meadow in foreground. *About ten proofs.*

8.—A WOMAN DRAWING THE CURTAINS.

A woman standing, facing r. in the act of drawing curtains. Her l. knee rests upon a window-seat.

Dry-point. $13\frac{1}{16} \times 5\frac{7}{16}$ in. 332 × 137mm.

Done on the same plate as Nos. 7 and 9. There are no separate proofs or different states of this subject.

9.—CUMBERLAND MARKET.

A view of Cumberland Market, off Albany Street, London, N.W. Tall buildings in background, three heavily loaded hay-waggons in centre, and to l. of them a covered van emerging from a side turning.

Dry-point. $2\frac{15}{16} \times 5\frac{3}{16}$ in. 74 × 130mm.

I.—Engraved on same plate as Nos. 7 and 8. The proof shows all three subjects. Before the signature in this particular subject, and before flagstaff on building above hay-carts. *One proof.* II.—The plate cut to separate the various subjects. The signature "Henry Rushbury" appears in lower l. corner. A flagstaff is seen on the building above hay-carts. *About eight proofs.*

10.—AN IRON FOUNDRY.

The foundry at Brimscombe, Glos. has low sheds to r. and a horse and cart to l. of it. Two tall masts rise r. above the sheds. A stream with a sailing boat winds away to l. There are factory buildings in distance beyond the horse, and two men on bank at extreme l. The artist's monogram is on the door at a shed on the extreme r. *Four proofs.*

Dry-point. $5\frac{3}{8} \times 10$ in. 136 × 255mm.

11.—THE FOUR GABLES.

Across a mill-pond is seen a long, low building, with four large gables (a shoddy-mill in the Nailsworth Valley, Glos.). Wooded hills in background above building. On the wall of the second gable from l. is an iron letter "S"; on the third gable from l. are the initials "H.R."

Dry-point. $7 \times 9\frac{3}{8}$ in. 178 × 238mm.

I.— $8\frac{1}{8} \times 9\frac{3}{8}$ in. 206 × 238mm. Before the artist's initials. Before water and ducks; before birds in sky, and before the bank and men at extreme r. The work enclosed in a border-line, which, at the foot of the work, is lin. from bottom edge of plate; the intervening space is blank, save for indications of a few weeds at extreme l. *One proof* (touched in pencil). II.—With these additions. *One proof.* III.—Plate reduced to dimensions stated by cutting off blank portions at top and bottom. The two men on bank have disappeared; only four ducks in water. Horizontal shading in water increased, being now almost continuous

across foot of plate. *Two proofs.* IV.—Some horizontal lines in water have been burnished down, leaving traces. Prominent vertical lines 4mm. long appear in water immediately below bank on extreme r. *Fifteen proofs.*

12.—MINCHINHAMPTON CHURCH, GLOUCESTERSHIRE.

Across an open undulating foreground numerous buildings extend from l. to a church r. Trees rise behind nearly all the buildings, the tallest being at extreme l.

Dry-point. $6\frac{1}{8} \times 8$ in. 155×203 mm.

I.—Before the church. Low hills and fields in extreme distance r. *Five proofs.* II.—The church now obscures the distant view which was formerly visible to r. *Thirty proofs.*

1914.

13.—A COTSWOLD FARM.

The farm-house—at Horsley, Glos.—is seen l. beyond a low wall. In centre a tall gabled barn, with pigeon holes in gable. Before the entrance a man leading a horse talks to a man in a farm-cart. A tall tree rises on extreme l., and three other trees behind the farm buildings and barns. A pool of water occupies the l. lower corner.

Dry-point and Engraving. 7×12 in. 178×305 mm.

I.—Before sky and before perpendicular shading on gable end of barn, and before additional shading in foreground. *Two proofs.* II.—With these additions. Heavy clouds in sky on r. *Twenty proofs.*

14.—COTSWOLD HOP-KILNS.

The kilns—at Horsley, Glos.—with a round tower surmounted by a vane, are seen at l. beside a road. Tall dark trees extend from buildings almost to r. edge of plate. A pool of water in foreground.

Dry-point. $5\frac{1}{2} \times 7\frac{1}{2}$ in. 140×190 mm.

I.—The height of plate is $5\frac{1}{2}$ in., 150mm. The pool in foreground does not extend to bottom plate edge. Signed "H. Rushbury" at lower left. *Two proofs.* II.—Plate cut at bottom. The pool in foreground now extends to bottom plate-edge. The signature has disappeared. *One proof.* III.—A low dark bush on nearer side of low wall at extreme l. is only $\frac{1}{4}$ in. high. Shading on bank in lower r. corner extends 1 in. along bottom plate-edge. *Three proofs.* IV.—The dark bush now increased to $\frac{3}{4}$ in. in height. The bank at lower r. now extends $1\frac{3}{8}$ in. along bottom plate-edge. Slight work added on roofs and elsewhere. *Twenty-five proofs.*



V.—HENRY RUSHBURY. THE BREWERY, SANDWICH. 1914. (No. 20) First State, "Masked" proof
Size of original dry-point $8\frac{1}{2} \times 10$ inches

15.—BRICK-KILNS, SANDWICH.

The brick-kilns occupy l. half of plate. In foreground l. three workmen. Two carts near the central taller buildings. Water along foot of plate towards r.; masts of ships on the Stour rise beyond buildings to r. of centre of plate.

Dry-point.

$6\frac{1}{2} \times 14\frac{9}{16}$ in. 166×370 mm.

I.—Before boat and masts to r. of buildings, and before the town was indicated on horizon r. *Two proofs.* II.—With these additions. *Four proofs.* III.—The town taken out, leaving slight traces. "Henry Rushbury, 1914" appears in lower l. corner. *Two proofs.* IV.—Slight shading added on water, and on bank along foot of plate. A long line runs up from r. to l. below the signature, of which the upper end meets the terminal letter. *Forty proofs.*

16.—ST. JAMES'S CHURCH, CLERKENWELL.

A street with a tower and spire rising in background in centre of plate. Outside some slum dwellings r. a group of women and children. At further end of street is a waggon.

Drypoint and Engraving.

$9\frac{3}{8} \times 5\frac{1}{4}$ in. 237×134 mm.

I.—Before the church was put in. The lower part of building on l. incomplete. *Two proofs.* II.—The church tower rises to top of plate, behind central buildings. Lower part of building l. completed. A horizontal line traverses plate $\frac{1}{4}$ in. from bottom edge. The strip below this is blank; the foreground clear. *One proof.* III.—The buildings l. removed and replaced by a wall, the top of which is $3\frac{3}{8}$ in. from the bottom plate-edge. A dark shadow crosses immediate foreground, above horizontal line. The initials "H.R." are on a sunlit wall above the doorway r. *Three proofs.* IV.—A small spire with scaffolding round it appears above wall l. to l. of top of lamp-post. *Five proofs.* V.—A man and woman previously seen at l. in roadway have been removed, leaving slight traces. In archway in wall to l. of lamp-post is a shadowy figure of a man. *Twenty proofs.*

17.—EX LIBRIS: WILLIAM WYCLIFFE SPOONER.

A figure with a lyre stands beside an archway through which we see a landscape with a hind, and a tree with a falcon.

Engraving.

$4\frac{1}{8} \times 2\frac{1}{8}$ in. 115×53 mm.

I.—The plate measures $9\frac{1}{2} \times 7$ in. 179×242 mm. The subject only occupies the upper r. corner, the rest being blank. Before all letters; before scroll at foot of work. Parts of the work still in outline. *One proof.* II.—Scroll added, and upon it the words "Ex Libris." *One proof.* III.—The work completed and plate cut leaving only the engraved portion. Lettering completed. On a tablet at top: "Optima loquere pulcherrima fac," on a similar tablet at

base "William Wycliffe Spooner." Below this tablet is the full signature "H. Rushbury."

18.—ST. OLAVE'S, CRUTCHED FRIARS.

The church is seen in distance in centre. Demolitions in progress in foreground. On the side of a crane in mid-distance r. is the name "J. Connell & Sons."

Dry-point and Engraving. $10\frac{3}{4}$ in. $\times$ $10\frac{1}{2}$ in.; 276×261 mm.

I.—The top of building l. is $1\frac{1}{16}$ in. below top edge of plate.

A few horizontal and oblique lines in sky near top of plate extend from above weather vane in centre to ruins l. *One proof.*

II.—The lines in sky burnished down; they have nearly disappeared. *Two proofs.* III.—The wall l. carried up to top of plate. Several men helping to lift a baulk of timber are seen at ruins l. *One proof.* IV.—The baulk of timber partly taken out. Of the two men previously seen hauling it up only outlines remain, and only two men are now seen steadying it. More struts are added to buttress, making six in all. "R" appears on the wall at lower l. *One proof.*

V.—The baulk of timber taken out. Of the two men steadying it only one remains. A new buttress slopes from l. to r. from a point 5in. up from lower l. corner of plate. The lower of two windows seen at extreme r. edge of plate has four light panes. VI.—Slight additional work in foreground. Hat of man l. in centre foreground shaded. Lower window above sheds at r. edge of plate has now only three light panes. The published edition of *thirty proofs* includes States V. and VI.

19.—THE FELLMONGERS'.

Across a mill-pond which traverses lower part of plate are tall buildings l., a row of six tall trees in centre with an old chapel behind them, and further r. an establishment, with name, "L. Wilkes, Felmonger," on a board above the door, to l. of which stands a horse and cart attended by two men. A narrow strip of land juts across water near foot of plate, on which is a slender tree.

Drypoint. $7\frac{5}{8} \times 9\frac{7}{8}$ in.; 193×250 mm.

I.—Before $\equiv$ in sky at upper r. (except in extreme corner).

Four proofs. II.—With these lines and faint, $\equiv$ across water, below distant bank. *Thirty proofs.*

20.—THE BREWERY, SANDWICH.

The brewery rises near centre of plate with buildings and houses to l. of it extending to l. edge of plate. Masts of barges in the haven are seen in centre and also r. A stream winds away from l. to r.; there is a trestle bridge over it r. A man and woman sit by the stream, to l. of bridge.

Drypoint. $7\frac{3}{4} \times 10\frac{1}{4}$ in.; 197×260 mm.

I.—The plate measures $8\frac{1}{8} \times 14$ in. *Four proofs* (two of them touched with pencil; two of them masked). II.—Masts appear to r. of tall building in centre. Three figures are introduced to l. of footbridge r. A single mast rises above trees on extreme r. Some of the bushes l. removed. A horizontal line traverses the plate $\frac{3}{8}$ in. from the bottom. Above this line, at lower r. is the signature "Henry Rushbury 1914." *One proof.* (Masked at l. end to $8\frac{1}{8} \times 10\frac{1}{8}$ in.) III.—Dimensions as stated. The standing figure previously seen in group of three figures in foreground r. is removed. The signature has disappeared. *Thirty proofs.*

21.—ROLL OF HONOUR.

The space for the names occupies centre of plate and is surrounded by an ornamental border with a rose pattern. In this border are: at top, the British Lion; l. Britannia, and r. St. George. Below the lettering at the foot, "Dulce et decorum est pro patria mori," is a row of six shields with the Allies' arms and their names: Servia, Russia, Britain, France, Belgium, Japan. Signed "Rushbury fecit" at lower r. just below border-line. *Twenty-five proofs.*
Etching. $27\frac{3}{4} \times 17$ in.; 705×430 mm.

22.—THE QUARRY.

On Minchinhampton Common, Glos. A crane is seen in mid-distance in centre of plate, whilst in foreground a heavy waggon loaded with stone and drawn by five horses is seen moving to l. attended by three men. To r. of waggon is a smaller cart drawn by two horses, with a man in it.

Dry-point and Engraving. $7\frac{5}{8} \times 9\frac{3}{8}$ in.; 193×250 mm.

I.—Before shading in foreground along foot of plate, and before "H. R." on the cart at extreme r. *One proof* (touched with pencil and black chalk). II.—With this shading and with the initials. *Thirty proofs.*

23.—A COTSWOLD FAIR.

At Minchinhampton. Booths and figures in centre and foreground. To l. is a caravan; houses and trees in distance, r.

Dry-point.

$8\frac{1}{8} \times 14$ in.; 207×255 mm.

I.—Before church and trees in centre background, and before Union Jack on top of strength-testing machine seen towards l. The shadow in immediate foreground not at all dense. *One proof.* II.—With church and trees in background, and with Union Jack. Some of the central figures removed; and some new figures added, including two boys to l. of a man with baskets in foreground. Most of the figures have been darkened. The shadow across immediate foreground very dense. To r., at edge of plate, is a large



VI.—HENRY RUSHBURY. THE QUARRY. 1915. (No. 22) Published state

Size of original dry-point $7\frac{3}{8} \times 9\frac{1}{8}$ inches

tree-top. The monogram is at lower l. in the blank strip close up under shadow on ground. *Three proofs.*

1916.

24.—AMBERLEY CASTLE, SUSSEX.

The ruins of the castle are seen l. To r. below it is a pool, and further back, in mid-distance, a group of houses, with dark hills in the extreme distance.

Dry-point and Engraving. $7\frac{1}{2} \times 11\frac{3}{4}$ in. ; 190×300 mm.

I.—Pure dry-point : the height of the plate is $7\frac{3}{4}$ in. Before horizontal lines of sky. Tall trees between r. end of castle and houses seen to r. of it. Before bank with posts, at lower r. Three slender trees on bank at extreme l. of plate ; an inch or so to r. of them are rocks sloping, buttress-like, towards the castle walls. *One proof.* II.—

Much altered, principally with the graver. All the trees mentioned are removed. There is a bank with three square posts at lower r. The castle walls are more shaded, and there are long fine horizontal lines right across sky at top of plate. The rocks below the castle wall l. are replaced by a low, ruined bridge ; an arched doorway is seen to l. in castle wall. The signature "H. Rushbury," in capital block letters, is seen on a tablet on the bridge. *One proof.*

III.—Plate reduced. Another signature, "Henry Rushbury 1916," appears in lower l. corner, in cursive writing. The castle is reduced to $5\frac{3}{4}$ in. in length by removing some of the wall at its extreme r. end. The tops of three dark poplars seen to l. of houses in distance to r. of castle. Much new shading in various places, especially on the low bridge, the signature on the tablet of which is now partially obscured.

Forty proofs.

25.—SANDWICH HAVEN.

A view of the quay at Sandwich, with old houses and a tree r. and buildings surmounted by a tower in distance. A brewer's dray in foreground. The wall of a bridge crosses the water in distance, and beyond its l. end rise masts and sails of barges, with trees to l. of them. Men are at work with a ladder at extreme l. in foreground ; three carts, a pony cart, and various figures are dotted about on the quay.

Dry-point. $6\frac{1}{4} \times 10\frac{7}{8}$ in. ; 158×277 mm.

I.—Height 8 in. Much of the work, including the wagon in centre, and bridge and cart, etc., l. is outlined only. The uppermost and lowermost $\frac{3}{4}$ to 1 in. of the plate are blank across the entire width of plate. *One proof* (touched with pencil). II.—Trees, bridge, carts, men, etc., l. are defined.

The lower half of the nearest wall of building on extreme r. is shaded. *Two proofs* (one of them masked). III.—The side of corrugated roofed hut, seen at extreme l. behind a ladder, is closely shaded with |||. The r. end of wall of distant bridge to r. of waggon-horses' heads is darkened. Before signature. *One proof*. IV.—Masts and sails introduced beyond bridge. Slight additional work on figures and elsewhere. The artist's monogram at top of a white wall at upper r. *One proof*. V.—Plate reduced by cutting off blank portions at top and bottom. *Thirty proofs*.

26.—THE FIRESIDE.

A portrait of the artist's wife, seated, blowing the fire with a pair of bellows. Signed with monogram at lower r.

Dry-point and Engraving. $12\frac{1}{2} \times 10$ in. ; 316×255 mm.

I.—As described. *Three proofs*. II.—The artist had carried the plate with him in his kit-bag when route-marching, and it became scratched. More work was consequently added on the dress and face. *Five proofs*.

27.—A SUSSEX VILLAGE.

A free rendering of the landscape between station and village, Amberley, Sussex, seen amid trees in mid-distance. In the background l. are low hills, and to r. high downs in the side of which are quarry workings. Below downs on r. are farm-buildings and a chimney-stack. In foreground (centre) a cottage and a road, on which stand three farm horses. In mid-distance, amid trees, a bridge.

Dry-point. $7\frac{3}{4} \times 13\frac{7}{8}$ in. ; 195×352 mm.

I.—The height is $8\frac{7}{8}$ in. Before the distant hills, l. *Three proofs* (one touched with pencil). II.—Distant hills put in l. More shading on quarry in hills at back of farm-buildings r. *One proof*. III.—Strong $\equiv$ on fields at lower r. The row of trees extending across plate in mid-distance is darkened. The gap in them behind bridge is filled in, and bridge is silhouetted against these new dark trees. With $\equiv$ on hill-tops r. Three horses on road in foreground clearly defined ; the top of a poplar tree rises to l. of them from foot of plate. *One proof* (masked). IV.—The signature, "Henry Rushbury 1916," appears at lower r. *One proof*. V.—Plate reduced. *Fifty proofs*.

28.—ON THE SOUTH COAST.

A boat-builder's yard in centre background with a cottage to l. and masts of ships to r. A sheet of water and two sailing boats are seen r. In foreground r. is a low embankment with arches and a dinghy beached beside it. On l.

near the buildings a timber waggon drawn by two horses with a man standing at head of front horse. Signed "Henry Rushbury 1916" to r. of centre at foot of plate.

Dry-point.

$7\frac{1}{2} \times 15\frac{1}{2}$ in. ; 191×391 mm.

I.—Before use of graver in many places. There is a light patch round head of man working beside an upturned boat. *One proof.* II.—The lines strengthened in many places. The differences are numerous but minute. The light patch around the workman's head is filled in, and his head is no longer clearly seen. *Fifty proofs.*

29.—THE HARBOUR (LOWESTOFT).

A view across the harbour at Lowestoft. Warehouses; a heavy crane, two lamp-posts and four men are seen l., distant lighthouse in the centre, and across the harbour r. warehouses, sheds and shipping. Signed "Pte. H. Rushbury" r. on stones of quay.

Dry-point.

8×12 in. ; 202×304 mm.

I.—Behind the second lamp-post from l. is a man on horseback. The tall man to r. in group of three in foreground l. faces l. and looks up to a crane. No shading on water, and only faint, horizontal scratches in sky. The l. lower corner is not quite filled in. *Three proofs.* II.—The horse and man l. replaced by two workmen faintly indicated in distance to r. of lamp-post. The upper part of building above these men is wider. The l. lower corner filled in. The buildings across the water are darker. Some horizontal shading on water, and similar shading on upper sky. The man to r. in the group both faces and looks to r. The r. ends of the ladder-treads attached to the crane-supports are burnished out. A new curved hill-top put in to r. of lighthouse. *One proof.* III.—There is a flagstaff on the lighthouse, and a row of seven dark windows in the building immediately to r. of lighthouse. A small cupola and fresh masts appear on extreme r. *Fifty proofs.*

1917.

30.—ON THE WAVENEY.

Buildings and two malt-houses with trees to r. are seen on further bank of river. Many barges, some with masts and sails, lie up against the bank. Two boats are seen sailing to r. where there is shipping in the distance. The nearer bank is seen in lower r. corner of plate. Open country in distance l.

Dry-point.

$7\frac{13}{16} \times 16\frac{9}{16}$ in. ; 199×419 mm.

I.—Before plate was reduced. (The actual size is, however, unobtainable, for no proofs showing complete plate-edges



VII.—HENRY RUSHBURY. THE FIRESIDE. (Portrait of the Artist's Wife). 1916. (No. 26)

First state

Size of the original dry-point $12\frac{1}{2} \times 10$ inches

exist. The two proofs known were masked during the printing, and measure approximately $7\frac{1}{8} \times 16\frac{3}{8}$ in.) II.—Dimensions uncertain, as before. The $\equiv$ shading in water along foot of plate increased. More work on further bank l. *Three proofs.* (Masked). III.—Plate reduced by cutting along top and bottom. A mast with furled sails appears on barge in centre below cart; a second mast and white sail added to r. of a mast and sail seen rising from behind the barge on extreme l. More work on bank l. Trees to r. of buildings in centre are increased, and some are now seen behind and to r. of white sails of boats anchored beyond bank. A shadow of $|||$ lines is seen on r. half of white wall behind the masts to l. of trees. *Fifty proofs.*

1919.

31.—BUTTER CROSS, LUDLOW.

The Cross with tall buildings on l. rising to top of plate; to r. houses and shops, and further back a portico with columns, surmounted by a cupola with weather vane. In roadway in foreground are two men conversing. In far distance, across a square, houses and a horse and cart.

Dry-point. $11\frac{7}{8} \times 6\frac{5}{8}$ in. ; 302×170 mm.

I.—The plate measures $11\frac{15}{16} \times 7\frac{3}{8}$ in. Before the houses l. were darkened. On the wall above doorway at lower l. is the letter "B." A narrow strip down edge of plate, both l. and r., is left blank. The sky is clear. *One proof.* II.—The houses l. darkened. "B" no longer seen on wall. Faint $\equiv$ across upper sky. *One proof.* III.—Plate reduced by cutting off blank strips. *Fifty proofs.*

32.—ON THE STOUR.

A barge, with sails furled, lies up against the distant bank of the Stour at Sandwich. A brewery at l. edge of plate. The river winds to r. between narrow banks, beyond which another stream is seen, with buildings on its far bank.

Dry-point. $9\frac{15}{16} \times 12\frac{7}{16}$ in. ; 253×316 mm.

I.—Before man and dog on nearer bank r. The position which the figures is to occupy is merely outlined. Only three or four $\equiv$ lines in water at lower l. near edge of plate, and a few lines under barge. *Two proofs.* II.—The man and dog are now seen. The $\equiv$ in the water l. increased. The signature "Henry Rushbury" appears at lower r. *One proof.* III.—The trees on distant bank above the man r. are now dark. Shadows in water stronger. There are $|||$ down l. half of buildings on extreme l., and dry-point touches in several places on banks, sails, etc. *Fifty proofs.*

33.—TITTERSTONE QUARRY.

Quarry workings on Clee Hill, Salop, a dome-shaped hill which occupies centre of composition and slopes away to l. Buildings connected with the quarry are seen on a platform of slag heaps below the hill, which falls away sharply on extreme r. and in centre. Fields occupy foreground.

Dry-point and Engraving. $7\frac{1}{2} \times 13\frac{3}{4}$ in. 190×348 mm.

I.—The plate measures $8\frac{3}{8} \times 15\frac{3}{8}$ in. Pure dry-point, unsigned. Before hills were darkened and before trees and cottages and boulders in foreground were removed. The cottages appear light. *Three proofs.* II.—With $\equiv$ across most of foreground and mid-distance. The quarry workings in hill l. and cottages in foreground are darkened. Signed "H. Rushbury 1919" slantwise on a large boulder r. *One proof.* III.—All cottages and trees in foreground have been burnished out. The boulders have been burnished down but are still visible. *One proof.* IV.—Reduced to dimensions stated. Plate worked up and darkened with graver. The boulders and signature removed. In foreground r. are two shadowy figures. Smoke curls to l. from a stack seen amid some new low dark buildings on hill r. Monogram in lower l. corner. *Thirty proofs.*

1920.

34.—BELLHANGER QUARRY.

Quarry buildings in the background with a stone-crusher and some low sheds to r. and slag-heaps before them. A road runs down from r. to l. in foreground.

Dry-point and Engraving. $8\frac{1}{2} \times 13$ in. 215×330 mm.

I.—Before the tall windlass at pit-head at l. end of building. Before horses, mules and quarrymen in foreground in r. half of plate. *Two proofs.* II.—With these additions. *Three proofs.* III.—The two mules in centre of plate are darkened. A cable fence in lower l. corner. The slag-heaps and much of foreground darkened with the graver. The monogram appears in lower r. corner. *Thirty proofs.*

35.—RICHBOROUGH.

Ship-building at Richborough, Kent. A large tug in course of construction is seen in centre of plate, with many ladders, shores, and trestles around it.

Dry-point and Engraving. $6\frac{3}{8} \times 12\frac{11}{16}$ in. 162×322 mm.

I.—The plate measures $8\frac{13}{16} \times 15\frac{1}{8}$ in. The boats l. are merely in outline. *One proof.* II.—Plate reduced to $6\frac{11}{16} \times 12\frac{7}{8}$ in. The boats l. are shaded in. Three men, in outline, previously

seen near a ladder in centre, have been removed. Dark wooden shoring is added along foot of plate. A second electric lamp and standard appears on the main boat. Two men are now seen to l. of foot of long ladder which is leaning against the main boat. The sea r. is dark. Faint $\equiv$ across the sky at top. *One proof.* III.—There are now only two boats at l. The two men are now silhouetted against the sky. The shoring along foot of plate is removed. *One proof* (masked). IV.—Plate reduced to dimensions stated. All the boats l. are now removed, but the two men remain. A new tall electric lamp standard rises beyond the waggon r. In extreme distance on horizon l. are a few houses and trees. Signed "Henry Rushbury 1920" at lower r. *Thirty proofs.*

36.—OLD DEAL.

An old street in Deal leading from the beach. There are boat-builders l. near a house with a wooden balcony, on which are three figures. At further end of street is a square tower with weather vane.

Dry-point and Engraving. $6\frac{7}{8} \times 7\frac{1}{2}$ in. 176 $\times$ 190 mm.

I.—Plate is 10 in. in width. Before border line all round. Pure dry-point. The boat and foreground, and figures in foreground, are outlined only. $2\frac{1}{2}$ in. at r. end of plate are blank. *One proof* (touched with pencil). II.—A border-line now surrounds the work. The houses in centre are darkened with graver. The boat, foreground and figures, are still only outlined; the r. end of plate remaining blank. *One proof.* III.—Width of plate reduced to $7\frac{1}{2}$ in. by cutting off the blank portion r. The boat and foreground completed. Two men are seen r. conversing over a wall. The monogram and date 1920 appear on the fence at lower l. to l. of woman and child. *Three proofs.* IV.—Two heavy, dark horizontal shores of timber are now seen above the roadway, propping the buildings in mid-distance; the lower of these shores traverses the weather vane on the tower. A horse and cart are seen in the street below them. *Thirty proofs.*

1921.

37.—CHÂTEAU GAILLARD.

The ruins of Château Gaillard at Les Andelys, perched on an eminence above the Seine, which winds away l. in plain below. Wooded hills extend across the plate.

Dry-point. $8\frac{3}{16} \times 10\frac{7}{8}$ in. 207 $\times$ 275 mm.

I.—The height of plate is $8\frac{3}{8}$ in. The plain and hills in



VIII.—HENRY RUSHBURY. OLD DEAL. 1920. (No 36)

Third state

Size of original dry-point $6\frac{1}{8} \times 7\frac{1}{2}$ inches

background are in outline. Before the introduction of two men at lower l. *One proof.* II.—The distant hills and general landscape are defined. The winding river is clearly seen ; there are meadows and trees in the plain r. Two men are seen at lower l. The walls of the Château are further shaded. Beneath it two farm horses are outlined. There is a cable fence at lower r. *Two proofs.* III.—Plate reduced in height. The two men at lower l. and the two horses in centre are removed. There is further shading on the ruins. Immediately to r. of base of tall ruin r. is a new low, flat-topped ruined tower silhouetted against the plain. A dark shadow extends along foot of plate. *Fifty proofs.*

38.—ST. VICTOR, MARSEILLES.

Two square towers rise above the buildings in the background r. From the quay-side in the foreground a footbridge with railings extends across to l. to the road and buildings which are seen on higher ground, across the stream.

Dry-point.

$7\frac{3}{8} \times 8\frac{3}{4}$ in. 187 × 221 mm.

I.—The plate measures $7\frac{7}{8} \times 8\frac{7}{8}$ in. The top of l. tower is 3 in. and that of r. tower $3\frac{3}{8}$ in. from top of plate. The parapet and figures in foreground are in outline. *One proof.* II.—The towers have been raised and have no battlements. The top of l. tower is now $2\frac{5}{8}$ in. and that of r. tower $3\frac{1}{16}$ in. from top of plate. The parapet and figures in foreground are defined. A wide band of shadow crosses the foreground obliquely from l. to r. A horizontal line now traverses plate $\frac{3}{16}$ in. from bottom plate-edge. *Two proofs.* III.—Masts and rigging now appear above a group of men beside the bridge r. The towers are darker and battlemented. The shadow of railings of bridge lies obliquely across a white wall l. The gendarme standing at far l. in foreground darkened. Two women in foreground immediately to l. of entrance of bridge. *Two proofs.*

IV.—A flagstaff now appears on l. tower. Both towers and buildings to l. of them are darkened. The windows in l. tower are enlarged. *Two proofs.* V.—The narrow, blank strip has been cut off the bottom of plate, reducing it to dimensions stated. *One proof.* VI.—The signature (in reverse), "Henry Rushbury 1921," added at foot of plate $2\frac{1}{2}$ to $3\frac{1}{2}$ in. from lower l. corner.

39.—COURS DE TOROS, PROVENCE.

A bull-ring in Fontvieille, Provence, with a contest in progress, the bull being seen in the sunlit arena charging



IX.—HENRY RUSHBURY. ST. VICTOR, MARSEILLES. 1921. (No. 38)

Fourth state

Size of original dry-point $7\frac{7}{8} \times 8\frac{7}{8}$ inches

two competitors. Spectators, mostly seated under sun-umbrellas, are seen on stands beyond.

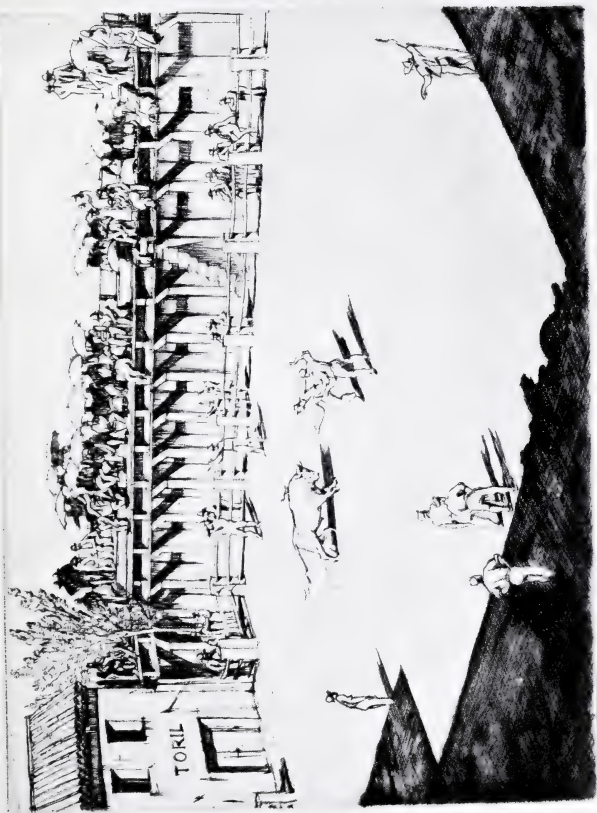
Dry-point. $6\frac{1}{4} \times 8\frac{7}{16}$ in. ; 159×214 mm.
I.—Almost entirely in outline. The shadow in foreground is outlined only. *One proof.* II.—The shadow in the foreground, the building, the stands and crowd are completed. The word "Toril" (Bull-stall) appears on the building l. *Two proofs.* III.—A previously existing white patch l. amid the dark shadow on ground, $2\frac{1}{16}$ in. up from lower l. corner of plate, has been shaded across with some faint $\equiv$ lines. Similar $\equiv$ has been added elsewhere in the shadow. There are now five short oblique lines on nearest man's back. The signature and date "H. Rushbury 1921," indistinct and in reverse, added in lower r. corner. *One proof.* IV.—The contour of shadow on foreground, especially at upper l., is now sharply defined. The short lines on man's back have been turned into a zig-zag line. Further drypoint work on shadows in background. *Fifteen proofs.*

1922.

40.—THE FISHMARKET, MARSEILLES.

Market Hall with its Doric portico of four stout columns is seen r. High buildings rise l. and at further end of street, which is crowded with people.

Dry-point. 10×7 in. ; 255×175 mm.
I.—The buildings are in outline, but the figures are almost completed. The road in foreground is light. *Two proofs.* II.—The buildings are now defined, except a house at edge of plate. Almost all of road in foreground is shaded. A large "D" appears on the façade of the Market Hall. *Two proofs.* III.—The house at l. plate edge is completed. its windows being defined. The third woman from l. in group of four at lower l. now wears a hat. *Two proofs.* IV.—Many figures in the street have been taken out or altered. Only two women are now seen at lower l., and the one shopping has an umbrella. From a tall post in centre foreground runs a rope, the other end of which is attached to building l. From this rope hang four strings of garlic. In distance to r. of tall post is a soldier. A church tower appears above the distant buildings in centre. The shadow on foreground is smaller and slopes towards lower r. corner. *One proof.* V.—The shawl of woman at lower r. is darkened with $\equiv$. The larger of two baskets seen just to l. of her now has $\equiv$ across it. *Thirty proofs.*



X.—HENRY RUSHBURY. COURS DE TOROS, PROVENCE. 1921. (No. 39) Second state
Size of original dry-point $6\frac{1}{4} \times 8\frac{1}{8}$ inches

41. LES BAUX, PROVENCE.

The ruins of the Château are seen on the high rock in centre of plate. The town buildings with a church are below in distance to r. To l. below the central rocks and buildings is an extensive plain with hills in far distance.

Dry-point. $9\frac{7}{16} \times 13\frac{1}{2}$ in. ; 240×343 mm.

I.—The subject is almost entirely in outline. *One proof.*

II.—Trees and fields in the plain l. still only in outline, but shadows appear on the rock faces extending from the arched building in centre to foot of plate. A high rock rises to l. of church tower in the distance r. and the roofs below church are shaded. The roofed building at far r. has two tall arched windows. *One proof.* III.—The foremost fields in plain l. are darkened and defined. The square tower immediately to l. of archway in centre is higher. Its top is now $2\frac{1}{4}$ in. below the top plate-edge, and partly obscures hill-top hitherto clearly visible. Oblique shadows r. are carried further upwards and extended r. There is further shading on rocks and wall. A dark square doorway is seen below the round arch with a group of three dark figures to r. of it. The high rock in distance to l. of church tower r. has been taken out. On a stumpy rock at lower l. is the letter "B."

Two proofs. IV.—The entire plain and the distant hills both l. and r. are now shaded and defined. *About five proofs.*

V.—Trees and bushes on a rock platform at lower l. are removed; there are no trees or shrubs along its further edge which is silhouetted against the plain. The rock platform in centre on which two figures stand is darkened. The signature "Henry Rushbury" is added in cursive characters, in the lower l. corner. *About five proofs.*

VI.—The plain l. is lighter and the fields are no longer so clearly defined. The faint $\equiv$ and $\parallel\parallel$ previously seen on distant hills has disappeared, and short, faint $\parallel\parallel$ lines are seen on them instead. Low trees and a building are added on further edge of rock platform at lower l. silhouetted against plain. *About five proofs.* VII.—A rock now juts out towards the plain at lower l. in the angle formed by left edge of main rock and the grassy platform below it, 3 in. above bottom edge of plate. *Fifty proofs.*

42.—THE WALLS OF SIENA.

A view of part of the walls and ramparts of Siena, with a church rising above them. A tall, square church tower with eighteen arched windows is seen in distance l.

Dry-point. $5 \times 9\frac{1}{2}$ in. ; 125×252 mm.

I.—Before two cypress trees to r. of tower at angle of



XI.—HENRY RUSHBURY. LES BAUX, PROVENCE. 1922. (No. 41) Fifth state
Size of original dry-point $9\frac{1}{16} \times 13\frac{1}{2}$ inches

wall in foreground. The wall itself slopes upward to l.; there are cows, in outline, before it. *One proof.* II.—The cypresses added. The wall in foreground at lower l. slopes downwards to l.; the cows are removed. The ground beyond wall at lower l. is almost unshaded. A low wall below the trees and buildings at far l. is light in tone. A tree l. behind the tower at angle of wall in centre has been removed. New buildings in background l. above previous buildings. The square tower is now $1\frac{1}{8}$ in. wide; the arched recess in it is $\frac{3}{8}$ in. wide. On side wall of buildings at extreme l. is the letter "B." *One proof.* III.—The cypress trees are now dark. *Two proofs.* IV.—The low wall in mid-distance at l. is now darker. An oblique line slanting from r. to l. appears between l. plate-edge and building at extreme l. "Henry Rushbury 1922" (in reverse) has been added at bottom r. near plate-edge. *One proof.* V.—The sloping end of ramparts at extreme r. below the figures is darkened. Dark patches of drypoint appear on trees $1\frac{1}{4}$ to 2 in. from l. edge of plate. *Fifty proofs.*

1923.

43.—CANAL DE LA DOUANE, MARSEILLES.

The canal crossed by a tall drawbridge. There are five figures on bridge and many small boats on canal.

Dry-point. $8\frac{5}{8} \times 9\frac{1}{4}$ in.; 220×233 mm.

I.—Before the ropes hanging from drawbridge. *One proof.*

II.—With the ropes. Before a general darkening and reworking, especially of the buildings l. and of that portion of distant quay seen below bridge. Before heavy shadows in water obscuring the monogram in lower l. corner. The nearer man on centre of bridge has not yet a conical hat. *Three proofs.* III.—The man on bridge has the above hat. Monogram no longer visible at lower l. *Fifty proofs.*

44.—FASCISTI.

The Naples section of Fascisti participating in the Revolution in Rome, October, 1922. They are seen debouching from the Corso past the twin churches at the end into the Piazza del Popolo. They carry banners, and a laurel wreath.

Dry-point. $8\frac{5}{8} \times 14\frac{5}{8}$ in.; 370×215 mm.

I.—Only the crowd is indicated. *Three proofs.* II.—The buildings appear in the background. The banners are light in tone. *Four proofs.* III.—The crowd on steps l. is darker. The banners and wall above foremost figures of procession are darkened. The shadow in immediate foreground is

about $\frac{5}{8}$ in. deep, right across plate, whilst other shadows have been increased in size and strength. *Fifty proofs.*

NOTE.—No. 2 was published by Mr. R. Dunthorne, Nos. 1, 3-6, 11-16, 18-22, 24, 25 and 27-44 by Messrs. J. Connell & Sons, Ltd., of London and Glasgow. Nos. 7-10, 17, 23 and 26 were not published.

LITHOGRAPH

L. 1.—REPAIRS.

A young man (the etcher Job Nixon) seated on a high stool, beside a large box, sewing a button on the trousers he is wearing. Monogram in the lower l. corner. A border-line surrounds the whole composition.

Lithograph. Hampstead, 1919. $11\frac{1}{8} \times 8\frac{1}{2}$ in. ; 282×215 mm.

I.—Before some additional work on the head, the trousers, and the box. II.—With this additional work. B.M. (marked " 2nd State. Final also, 9 prints. 7/9 "). The artist's only lithograph.

THE ETCHINGS AND LITHOGRAPHS OF CLAUDE SHEPPERSON, A.R.A., A.R.E.

By MARTIN HARDIE

O far as facts and dates are concerned, the story of Claude Shepperson's career can be briefly told in a few sentences.

He was born on October 25th, 1867, at Beckenham, Kent, and was educated at Weymouth College. After spending a year in a solicitor's office, he studied art in Paris, and afterwards at Heatherley's School. His first commissions for illustrations were received from *Hearth and Home*, and later he worked for *The Strand*, *The Windsor*, *The Sphere* and *The Graphic*.

His first *Punch* drawing appeared in March, 1905.¹ From that time onwards till his death he was a regular contributor to *Punch*. He was elected an Associate of the Royal Society of Painters in Water Colours in 1910, and an Engraver-Associate of the Royal Academy in 1919. After a short illness he died from pneumonia and pleurisy on December 30th, 1921. Whilst on his death-bed he was elected an Associate of the Royal Society of Painter-Etchers and Engravers.

Claude Shepperson touched nothing that he did not adorn. In painting, book-illustration, etching, lithography, he put into his work a refined individuality, a

¹ The catalogue of the memorial exhibition of his work is in error about this drawing, both as to date and *locale* of the subject.

hint of poetry, and, above all, a large sense of design. Whatever else one of his drawings or prints may be, it has always a feeling of decorative beauty and arrangement. Even to the extent of an occasional appearance of claustrophobia (as in his etching of *Love's Last Seal*) he loved wide spaces. He loved height—height in the women he drew, height in the rooms in which he set them, height in his skies.¹ He could not endure to be cribbed, cabined and confined. All futilities, like dusty and useless furniture, were banished from his work. There is nothing sham and shoddy, no gimcrack ornament, in any drawing or print that he made. Design, in the big sense, was always his first thought, his main preoccupation.

He not only felt the necessity for stern elimination, but in building and knitting together his composition he had an instinctive sense of the value and expressiveness of line. Looking at his long series of drawings in *Punch*, no one could help feeling that here was a potential etcher. Again and again he was urged—more than once I begged him myself—to give more time to etching. He had felt the call himself, and for a brief period in 1906 he worked, with friendly help from Sir Frank Short, in the etching class of the Royal College of Art. For a short period later he worked under Mr. Lee Hankey, at the Goldsmiths' School, New Cross, and there put on the plate his *Prodigal Son* and *Rounders*. But he was diffident about his own power, and he was compelled to satisfy other claims and demands. For those two reasons his etchings were few and far between.

¹ Mr. R. A. Walker has drawn my attention to the interesting kinship of outlook between Shepperson and Hubert Robert. A drawing of an "Interior of a Palace," by the latter, might have come from Shepperson's hand. All through Shepperson's work there is much of the spirit and butterfly lightness of French eighteenth century art.

In etching—naturally more than in lithography, where he drew freely and instinctively with lithographic chalk on paper—Shepperson was always, I feel, a little hampered by his medium. If the etcher is to set on cold, dead copper the warm, living sweetness of his thought, he must be as unconscious, or as confident, of his material, as the draughtsman is unconscious of the paper on which he draws. Shepperson never quite won this mastery. And in his manner of work, in the quick rendering of a thought or an emotion—in the Forain method, say, as opposed to that of Meryon or Jacquemart—this unconsciousness, this independence and carelessness of the material, is practically essential. In the case of a Forain, indifference and unconsciousness lead gradually to mastery, as the etcher realises just what he can do on copper and just what copper will do for him. But though Shepperson never attained this happy freedom, he produced many memorable etchings (I am using the word throughout this introduction to include dry-points)—*Play, La Surprise, The Beach, The Studio Coat, Roulette-Monte Carlo, The Thorn*, and others—which the collector of the future will cherish not merely as the *parerga* of a fine draughtsman, but for their own sake.

In some of the etchings and dry-points just mentioned, and still more in other cases, Shepperson, owing to timidity and lack of knowledge, lost rather than gained by work added while the plate was in progress. His trial proofs often have sparkling qualities that are dulled and deadened in the published state. The first proof, for instance, of *Early Morning, Carnival Ball*, stands by itself ; a brilliant work had much of the life and character taken from it by needless elaboration,



CLAUDE SHEPPERSON. PLAY. 2nd trial proof. No. 10
Size of the original dry-point $7\frac{1}{8} \times 11\frac{3}{4}$ inches

and with the removal of the rich burr it lost its freshness. *Barnard Castle* is a rare case where the final state is better and more atmospheric than the proofs. In other cases, where there were scratches or foul biting, particularly in the sky, Shepperson hesitated, from lack of cunning or of patience, to remove the offending marks and preferred to have the whole plate scrubbed clean in the printing. He was rarely his own printer, or he would have realised better the qualities that he was sacrificing. Mr. Vacher has also suggested that Shepperson was naturally influenced by the clear, brilliant line of his pen drawings, and in conformity with his habit or ideal, tended to scrape unduly, or wipe down in printing, his dry-point lines, with a loss of their essential quality. I am inclined to think also that he never quite realised that a fairly strong dry-point line with the burr scraped off may be the same in power, but is not the same in quality, as a finer line with slight burr left. But those who know best his modest nature and his own constant admission of the tentativeness of his etched work, will forgive him most. Even where his craft as an etcher is frail, his work never lacks charm ; and there is a beauty of its own in the submissive, receptive, attitude of the searcher, that is lacking alike in carelessness and in the confident boldness of command. For that reason we should be more ready to condone mistakes in work which he himself, with all his gentle diffidence, hoped was only a beginning for greater things.

It is to his credit that when he began to etch he was almost alone among English etchers in treating figure subjects boldly and joyfully, for their own sake, not merely using figures as a small subsidiary element to

give life to scene or landscape. He has the high merit, also, that in these days of material and sordid interests, of realism in etching as in fiction, he carries us so often over the world's edge into the romance and fantasy and grotesquerie for which we so often sigh. His is a vivid dreamland of illusions and emotions, where Pavlova and Karsavina live in dalliance with Lancret and Fragonard among formal gardens and trim pleasaunces. He makes us follow him, like some Will-o'-the-Wisp, over the hills and far away, into a land of make-believe, where golden mists cast their veil over a world of romance and carnival, where Harlequin and Columbine, nymph and faun, join in gladsome revelry. And if he deals with the realities of to-day—the play of children on a seashore, the paddock at Ascot, the roulette rooms at Monte Carlo, a snapshot of his model mending a coat—there, too, his whimsical power makes memorable even the obvious and commonplace. For all this—for his magic wand in realms of the imagination, for his buoyancy and light-hearted gaiety among things of earth, for the grace and gentleness which he loved to see whether in nature or humanity—we owe him our homage and our thanks.

In his lithographs, Shepperson was using a technique with which he was far more at home. He worked always with lithographic chalk on transfer paper, and had free play for hand and wrist in pure draughtsmanship. Unhampered by his medium, he drew, as he drew for *Punch*, on a bigger scale, but with the same easy perfection. Among his lithographs, from the early and delightful illustrations for *Up-Along and Down-Along* to his *Casino Orchestra*, there are no comparative failures as among his etchings. The charm and autographic

perfection of such prints, quite apart from their rarity, should make them notable things for the collector to seek.

CATALOGUE OF ETCHINGS

GENERAL NOTES

The plates of Nos. 1, 3, 6, 11 in the following catalogue had been destroyed during the artist's lifetime after a limited number of impressions had been taken, and No. 19 after 86 impressions. In other instances the plates were printed so as to complete an edition of 75. If, for instance, eighteen proofs from a plate had been issued in his lifetime, 57 further proofs were printed, and were numbered 19/75 to 75/75. A monogram (C.S.) was stamped by the artist's executors on all such proofs, and also on some of the trial proofs. In four cases, the edition completed after the artist's decease was kept still lower, with a similar system of numbering and stamping; No. 2 being stopped at 50, No. 7 at 25, No. 8 at 35, and No. 29 at 35. Proofs from all the defaced plates are in the possession of the artist's family. Proofs issued by him in his lifetime bear his signature; and a few trial proofs were also signed by him for Mr. Vacher. Most of the fine working proofs are unsigned. In only three cases (Nos. 21, 22, 25) is there a signature on the plate itself.

Nearly all of the trial proofs are in the possession of Mrs. Shepperson, Miss D. Cornford, and Mr. Sydney Vacher, and initials indicating one of these names are given in brackets after each catalogue entry of a trial proof. Where impressions of the etchings are to be found at the British Museum or the Victoria and Albert



CLAUDE SHEPPERSON. AFTER THE BALL. 1st trial proof. No. 11
Size of the original dry-point $14\frac{3}{4} \times 10\frac{7}{8}$ inches

Museum, this has been similarly indicated by the addition of B.M. or V.A.M. after the descriptive entry.

The etchings are placed in what appears to be an approach to chronological order. The measurements, height followed by width, are given first in inches, then in millimetres.

My sincere thanks are due to Mrs. Shepperson, Miss Doris Cornford, Mr. Sydney Vacher, and Miss Hewitt (of "Lares et Penates") for their kind loan of prints, and for the valuable assistance that they have readily given. Thanks are also due to Mr. Vacher for the loan of several proofs from his collection for reproduction.

1.—EARLY STUDIES. Plate I.

Experimental sketches made on a copper plate in the Etching Class of the Royal College of Art, 1906. The plate is divided by two lines drawn down the centre. On the left half, a girl with dark hair, leaning back, her hands behind her head; other heads, etc. On the right half, two more studies of the same girl, etc.

Etching. $5\frac{15}{16} \times 7\frac{1}{8}$; 150×181 .

Of this plate probably only two or three proofs were printed. (V.A.M.)

2.—EARLY STUDIES. Plate II.

A series of sketches made on a plate in the Etching Class of the Royal College of Art in 1906. In the centre, a farm labourer stooping to lift a hurdle; a girl in a poke bonnet; two figures in seventeenth century costume, etc. Upside down on the plate, drawn through a ground but not bitten, is a dry-point recollection of the artist's lithograph, "A Devon Courting," illustration to "Up-Along and Down-Along," by Eden Phillpotts. Edition of 50 proofs. (B.M., V.A.M.)

Etching and Dry-point. $6\frac{15}{16} \times 3\frac{3}{4}$; 175×95 .

3.—HARLEQUIN AND COLUMBINE.

A stage, with curtain showing at top and sides; two tassels above the head of Columbine, who is in the centre with Harlequin on the left, holding her outstretched hand. Number of edition unknown, but very small. A few

proofs were sent to the artist's friends, Christmas, 1911.
Dry-point. 4×6 ; 100×152 .

4.—THE PRODIGAL SON.

In an outhouse, with sunlight seen through an arched opening, the father is supporting with compassion the prodigal who has returned. On the left a serving-girl carries "the best robe."

Etching. $7\frac{7}{8} \times 9\frac{15}{16}$; 199×252 .

Trial proof (1). The plate lightly bitten all over in open lines. (D.C.)

Trial proof (2). The central group, and the background behind it, considerably darkened. On the patch of wall, behind a gate to right, there is still only one set of lines running from left to right. (D.C.)

Trial proof (3). A set of perpendicular lines carried down the wall on the right. (I.S.)

Trial proof (4). The dark space of floor between the feet of the two right-hand figures burnished down. (S.V.)

Trial proof (5). Still more burnishing, the lower foot almost erased. The shadow of the serving-girl carried to the left corner of the plate. (I.S.)

Published state. A new set of horizontal lines across the burnished space. The under edge of the prodigal's right foot is outlined. Edition of 75 proofs. (B.M., V.A.M.)

5.—ROUNDERS.

In the foreground a mother, seated, with son and daughter—the boy kneeling beside her, towel under arm; the girl lying, head resting on her arm. On the sands beyond children are playing rounders.

Etching. $7\frac{7}{8} \times 9\frac{7}{8}$; 200×250 .

Trial proof (1). The foreground figures very faintly bitten; the other figures merely suggested. (D.C.)

Trial proof (2). Before the lines of shadow on the sand, running from the boy's back to the left edge of the plate. (S.V.)

Trial proofs (3–5). Horizon line added under ball. Work on sand, running almost from boy's toes to left corner of plate, burnished out. (I.S., D.C.)

Trial proofs (6–8). The horizon line extended to each edge of the plate. (D.C.)

Trial proofs (9, 10). Horizontal shadow lines on sand in middle distance filled in. Scratches, possibly from charcoal, run vertically down the sky and across the sand, notably above the central figure. (S.V., D.C. The latter proof is in the same state, but the scratches almost wiped out in printing.)

Published state. The marks in the sky cleaned out, and the horizon line almost lost. Edition of 75 proofs. (B.M., V.A.M.)

6.—THE CARNIVAL.

Figures in costume of the eighteenth century frolic on a terrace, with a column in the centre, and heavy curtains draped on either side, overlooking a lagoon. To the left, a man and woman side by side; to the right a stooping lady, and further to the right, a small page bringing refreshment on a tray.

Etching on zinc. $4\frac{15}{16} \times 7\frac{7}{16}$; 125×188 .

Published state, as described. Only 16 proofs of this plate have been accounted for, and it is thought that the plate was destroyed by the artist before any further edition was printed. Some of the earlier proofs (*e.g.*, that in the V.A.M.) with a full, "fat" printing are much better than later ones which were wiped clean and hard.

7.—LAMIA.

In the centre a gnarled tree-trunk; cliffs to the left; a temple on a hill to the right. Hermes, in the Isle of Crete, with caduceus in his left hand, is addressing the "palpitating snake, bright and cirque-couchant, in a dusky brake." (See Keats' "Lamia.")

Etching on zinc. $13\frac{1}{2} \times 9\frac{5}{8}$; 343×245 .

Trial proofs (1, 2). The two tortoises are not yet inserted, and the slope from Hermes' mantle to the left edge of the plate is still unshaded. Proof 2, belonging to Mrs. Shepperson, is touched by the artist, with suggestions for a winged helmet. (S.V., I.S.)

Trial Proof (3). The tortoises added, the slope shaded and the head redrawn. (D.C.)

Published state. The face burnished out and left incomplete. Edition of 25 proofs. (B.M., V.A.M.)

8.—DIANA AND THE NYMPHS.

On the left, Diana nude to the waist, with drapery round her head. A seated nymph in front of her; two others standing in water on her right, and, further to the right, another lying half covered by the water. (A first sketch on the plate, never carried further.)

Etching. $7\frac{1}{2} \times 11\frac{15}{16}$; 190×303 .

Published state, as described. Edition of 35 proofs. (B.M., V.A.M.)



CLAUDE SHEPPERSON. LA SURPRISE. No. 16
Size of the original dry-point $8\frac{1}{4} \times 9\frac{1}{8}$ inches

9.—BARNARD CASTLE.

The river at Barnard Castle: the castle on the left, bridge in centre, trees on right. In the foreground two girls, one of whom stoops to pick up a ball which she is throwing for her dog.

Dry-point. $11\frac{7}{8} \times 13\frac{3}{4}$; 301×350 .

Trial proof (1). The dog's right ear is pointed, and erect above his head. (S.V.)

Trial proof (2). The dog's head taken out entirely. The cliff on left, behind the figures, not yet shaded except at under edge. (S.V.)

Published state. The dog's head added again, but without the upstanding ear. The cliff on left shaded to edge of plate. Slope of bank and stems indicated under the trees on the right. Edition of 75 proofs. (B.M., V.A.M.)

10.—PLAY.

The scene is a high lawn with dark yews and a sundial on the left, and a distant landscape beyond. With swing and flutter of heavy robes a girl runs stooping towards the right, scattering roses which her Italian greyhound leaps to catch.

Dry-point. $7\frac{7}{16} \times 11\frac{7}{8}$; 190×302 .

Trial proof (1). The subject drawn on an old plate covered with marks and scratches; the trees to left drawn with perpendicular lines. (I.S.)

Trial proofs (2, 3). Added work, and diagonal lines, on the trees. Brilliant proofs, rich in burr. (S.V., D.C.)

Published state. The plate polished, but scratches still showing faintly. The markings on the grass towards left of plate have been altered and now run in three parallels, the top one ending three-quarters of an inch below the left edge of base of sundial. Edition of 75 proofs. (V.A.M.)

11.—AFTER THE BALL. (*Also known as* EARLY MORNING, THE CARNIVAL BALL.)

Outside a tall building, with trees on the left, revellers in carnival costume are scattering homewards. In the foreground a lady wearing domino, and holding her skirt above her knee, shrinks away from a dark cloaked figure dancing behind her. To the left of her a clown with drum; to the right, a turbaned page holds a tall lantern on a pole.

Dry-point. $14\frac{3}{4} \times 10\frac{7}{8}$; 378×275 .

Trial proof (1). The trees and the group of figures under the portico and beyond, are indicated lightly with chalk, and by a few very faint lines of dry-point. A superb proof—the subject conveyed with a quality and atmosphere which were lost in later stages. (S.V.)

Trial proof (2). The trees and road shaded ; figures filled in, etc. The lower part of the dark cloak is still in loose lines, and does not give a solid black behind the stooping lady. Form given to the drummer's left heel. (D.C.)

Published state. The cloak much darkened, with alteration of the back outline of the stooping lady. The drummer's left heel is raised from the ground. Edition of 45 proofs. (B.M., V.A.M.)

12.—ASCOT. THE PADDOCK.

High trees cast shadows on the left ; to the right the Grand Stand and other trees. Many figures moving about or seated ; a central group of four with a young man slightly to the left leaning on his cane.

Etching on zinc. $11\frac{15}{16} \times 16\frac{3}{4}$; 302×426 .

Published state, as described. Edition of 75 proofs. (B.M., V.A.M.)

13.—MI-CARÊME.

A band of revellers in carnival costume dance along a street. In front of them is a girl with upraised hands holding a balloon by its string, and a man with dark clothing, a tall hat, and a false nose. Behind are the apse and flying buttresses of a church. As an architect said to me : "The madness of the architecture is in harmony with the madness of the figures in this fascinating print."

Dry-point. $13\frac{13}{16} \times 8\frac{7}{8}$; 350×225 .

Trial proof (1). Under the balloon girl's shoulder appears the corner of a cloak, the lower edge of the angle being one-quarter inch. (D.C.)

Trial proof (2). A good deal of burr removed, particularly to right behind the dark figure. Lower edge of angle of the cloak is now one-eighth of an inch. The whole cloak and the dark figure with tall hat have been reworked and strengthened. (D.C.)

Published state. Slightly more work on the dark figure, and a small slipped stroke above his shoulder behind hat has been removed. Edition of 75 proofs. (B.M., V.A.M.)

14.—BROUGHAM MEADOWS.

On the left is the square tower of a castle ; beyond it, sunlit meadows and trees. On a slope in the foreground are two girls, one seated, one standing, with a parasol lying open on the ground to their left. Lower, to the right, another girl paddles in a stream.

Dry-point. $4\frac{15}{16} \times 7\frac{3}{8}$; 125×187 .

Published state, as described. Edition of 75 proofs. (B.M., V.A.M.)

15.—THE REHEARSAL.

To the left of a stage stands the Manager ; the Impresario, his hat hung on a chair behind him, stands with upraised hands rehearsing the ballet ; in the centre of the stage a dancer in Pompadour costume, her right arm stretched out.

Dry-point. $4\frac{15}{16} \times 7\frac{7}{16}$; 187×125 .

Published state, as described. Edition of 75 proofs. (B.M., V.A.M.)

16.—LA SURPRISE.

An idyll of eighteenth-century fantasy ; Phyllis and Corydon in Louis Quinze costume. On a sunlit patch of sward a girl, in wide hooped skirt, starts in surprise as she sees her lover appearing from a copse on the right.

Dry-point. $8\frac{1}{16} \times 9\frac{15}{16}$; 201×252 .

Trial proof (1). The whole plate grey and silvery, without darks on trees and costume. The trees on left are lower than the girl's head. (D.C.)

Trial proof (2). The trees on left raised, and work added generally. (S.V.)

Published state. The sky cleared, showing hardly any trace of cumulus clouds, which were clearly outlined. Edition of 75 proofs. (V.A.M.)

17.—THE THORN.

A nymph is seated on a grassy bank under a tree ; a small Pan stoops to take a thorn from her foot.

Dry-point. $7\frac{7}{16} \times 4\frac{15}{16}$; 187×125 .

Trial proof. There are some loops of foliage to the left of the nymph's waist in front of the distant hills. (S.V. A fine state of a plate which wore very rapidly in printing.)

Published state. The loops of foliage, and other loops indicating grass to the right of the nymph's right knee, scraped down. Edition of 75 proofs. (B.M., V.A.M.)

18.—THE BATHER.

A girl, seen in profile facing to the left, is seated on a rock undressing for a bathe.

Dry-point.

Trial proof (1). A towel is lying to the left below. The plate is $7\frac{15}{16} \times 5\frac{1}{2}$; 200×138 . (S.V.)

Trial Proof (2). The top of the plate is now one-half inch above the girl's head, and the right edge one-eighth of an inch from the nearest point of her back. Total size of plate $4\frac{7}{8} \times 3\frac{11}{16}$; 121×92 . The spaces behind the girl's head and on the centre of the rock are almost white. (D.C.)

Published state. Light vertical lines added on the rock and behind the girl's head. Edition of 75 proofs. (B.M., V.A.M.)



CLAUDE SHEPPERSON. THE BEACH. No. 19
Size of the original dry-point $6\frac{1}{8} \times 9\frac{1}{8}$ inches

19.—THE BEACH.

To the left a girl is seated on a rock, undoing her shoe. Another girl lies on the sand reading. To the right some distant figures on the wet sands.

Dry-point. $6\frac{15}{16} \times 9\frac{15}{16}$; 177×252 .

Trial proof (1). The cliff to the left of the seated girl has dark shading down the edge only. (S.V.)

Trial proof (2). The cliff now has darks added over a space of three-quarters of an inch from its edge. The face of the girl on the ground has lost all outline. (S.V.)

Published state. Two dark lines drawn to round off the left side of the rock in the left corner. Outline of the girl's face restored. Edition of 86 proofs. (B.M., V.A.M.)

20.—ROULETTE: MONTE CARLO. (*Also called THE SPORTING CLUB, MONTE CARLO.*)

A large hall with a single column to the right; in the centre the roulette table surrounded by figures; in front of it two women leaning forward, backs to spectator; two others seated on a divan in foreground to left.

Dry-point. $8\frac{7}{8} \times 13$; 225×331 .

Trial proofs (1-3). The shadow at the foot of the column not yet carried down to join the figures. At least three proofs in this state. (Two belong to Mr. Vacher, one of them having the shadow added by the artist, with pen and ink; another was exhibited and sold at the Royal Academy in 1921.)

Trial proofs (4, 5). The shadow from the column drawn in with dry-point. Burr removed from the figures on the divan. The line of a second chandelier added. (D.C., V.A.M.)

Published state. Much burr scraped off, particularly in the background, but added again on the hat of the cigarette-smoker on the divan. Edition of 75 proofs. (B.M.)

21.—THE STUDIO COAT.

During a rest the model, *en déshabillé*, is seated mending the artist's coat. A cup of coffee and a cigarette are on the floor, and beyond them, against the wall, two portfolios.

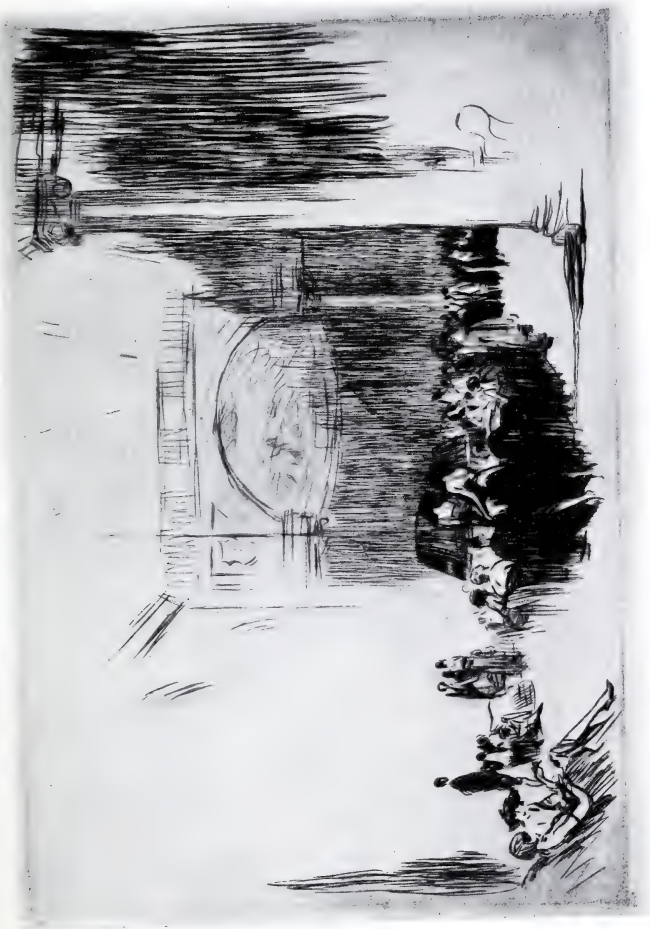
Signed Shepperson.

Dry-point. $9\frac{13}{16} \times 13\frac{7}{8}$; 250×353 .

Trial proof (1). The back of a chair is seen behind the model's hands. The signature is $3\frac{1}{2}$ in. from the left edge of the plate. The hair lightly shaded. (I.S.)

Trial proofs (2, 3, 4). The hair darkened, especially on the near side. (2, 3, S.V.; 4, I.S.)

Trial proof (5). The signature in the left-hand corner. (D.C.)



CLAUDE SHEPPERSON. ROULETTE: MONTE CARLO. No. 20
Early trial proof touched with ink.
Size of the original dry-point $8\frac{7}{8} \times 13$ inches

Trial proofs (6, 7). The chair-back has been erased, but shows faintly. The leg of the chair above the model's left heel has been lowered, with the suggestion of a cushion above it. (D.C., S.V.)

Published state. The chair-back almost eliminated, though slight traces of it can still be found. Edition of 75 proofs. (B.M., V.A.M.)

22.—THE CHILD.

In the centre of the plate the head of a child, with dark hair, bent slightly downwards, and facing right, leaning on his mother's arm, which is indicated in slight lines, her hand coming below the head.

Signed Shepperson.

Dry-point. $13\frac{13}{16} \times 9\frac{13}{16}$; 350×248 .

Published state, as described. Edition of 75 proofs. (B.M., V.A.M.)

23.—LOVE'S LAST SEAL (I).

A girl, shrouded from the waist downwards, lies on her bier. A man stoops to kiss her on the breast. In this first version, the etched work is in a space of $8 \times 11\frac{1}{2}$ in.

The subject is reminiscent of Sterner's lithograph, *Amour Mort* (reproduced in the PRINT COLLECTORS QUARTERLY, Vol. VI., No. 2, p. 223, 1916). The artist, however, had no recollection of seeing this print, but was inspired by a poem, "Seven Seals," by D. H. Lawrence, published in "Georgian Poetry, 1918-1919."

Dry-point. $10\frac{7}{8} \times 14\frac{7}{8}$; 274×379 .

Apparently one proof only (S.V.) was printed from this plate.

24.—LOVE'S LAST SEAL (II).

The same subject as described above, but the heads are at the right side of the plate. The etched work is in a space of 6×8 in.

Dry-point. $6\frac{7}{8} \times 9\frac{7}{8}$; 173×250 .

Apparently one proof only (D.C.) was printed from this plate.

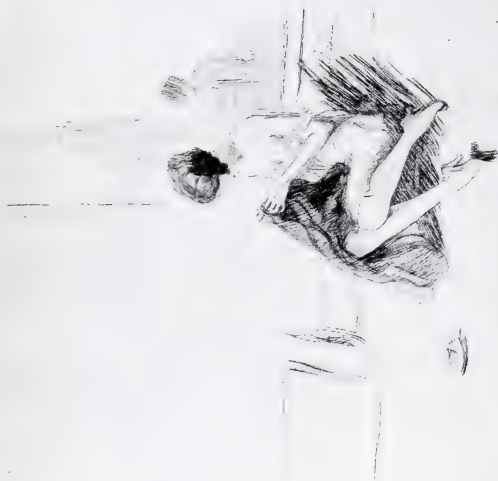
25.—LOVE'S LAST SEAL (III).

The same subject as described above, but the heads (as in No. 1) are to the left. The etched work is in a space of $6\frac{1}{2} \times 9\frac{1}{2}$ in. *Signed* Shepperson.

Dry-point. $9\frac{7}{8} \times 13\frac{7}{8}$; 250×351 .

Trial proof (1). The shadow under the man's arm very dark. At the feet several lines converge, each ending in the air. (S.V.)

Trial proofs (2, 3). The burr scraped off in the shadow. (D.C.)



CLAUDE SHEPPERSON. THE STUDIO COAT. No. 21. Seventh trial proof
Size of the original dry-point $9\frac{1}{2} \times 13\frac{1}{2}$ inches

Trial proofs (4, 5). A definite square angle has been given to the drapery over the feet, and where it falls away to the right an outer shape, somewhat in the form of a hand, has been added. Signature at bottom to right. (D.C., I.S. Mrs. Shepperson's is a touched proof, with suggestion of drapery across waist in chalk.)

It is possible that 12 proofs in this state were sold by the artist in his life-time making, with "trial proofs" (4, 5), a "first state" of 14. The number, in any case, is included in the 75 of the "published state."

Published state. Lines of drapery added across the waist under the man's neck. Edition of 75 proofs. (B.M., V.A.M.)

26.—*MADemoiselle de MAUPIN* (I).

Mademoiselle de Maupin, head to right, wearing knee-breeches, is seated in a large chair, her left leg over an arm of the chair, her right foot on a cushion on the floor. Her hat and riding-switch lie on the ground to the right.

Dry-point. 10×12 ; 251×354 .

Apparently one proof only (S.V.), inscribed "Plate destroyed." One regrets that this remarkably brilliant proof is unique. The artist destroyed the plate, thinking that he could improve the subject in a second version, but this unfortunately came to grief.

27.—*MADemoiselle de MAUPIN* (II).

The same subject as above ; but Mademoiselle de Maupin is now looking straight forward instead of having her head turned to the right and leaning downwards against the chair, as in No. 21.

Dry-point. $9\frac{7}{8} \times 11\frac{7}{8}$; 249×350 .

Two trial proofs only (D.C., S.V., the latter's signed, and inscribed "plate destroyed." The artist informed Mr. Vacher that he had made an experiment on the plate with acid and came to grief). There is evidence of a third version of this plate, but no proofs can be found ; they were probably destroyed by the artist.

28.—*SUN WORSHIPPERS.* (Plate I.)

Two nude female figures, at the edge of the sea, both facing left, one lying at full length with arms under head ; the other seated with arms round her knees.

Dry-point. $7 \times 9\frac{7}{8}$; 176×250 .

Drawn on a damaged plate, with a good many marks and scratches in the sky. Apparently only one proof printed (D.C.), and the plate destroyed.



CLAUDE SHEPPERSON. MADEMOISELLE DE MAUPIN. 1st plate. No. 26
Size of the original dry-point 10 x 12 inches

29.—SUN WORSHIPPERS. (Plate II.)

Description as above; but on a larger plate, and with very slight indication of shore or rocks. The plate was left uncompleted by the artist.

Dry-point. $9\frac{13}{16} \times 13\frac{13}{16}$; 250×350 .

Published state. Edition of 35 proofs. (B.M., V.A.M.)

CATALOGUE OF LITHOGRAPHS

Nos. 1–8 were made as illustrations to poems in “Up-Along and Down-Along,” by Eden Phillpotts; Methuen and Co., 1905. Where separate titles are given, they are those used by the artist for a small number of proofs issued after the publication of the volume. A set of early proofs pulled before publication, one of them with notes and corrections by the artist, is in the Victoria and Albert Museum.

L.1.—MOTHERHOOD. (Illustration to “Man’s Days”—“a li’l suckin’, a li’l sleeping.”)

A mother is seated, bending forward over the child in her lap. (B.M., V.A.M.)

Signed Shepperson.

6×4 ; 152×102 .

L.2.—STEEPERTON, DARTMOOR. (Illustration to “Cock-Crow.”)

The moor rises high and is lost in distant mist; in the foreground the white surface of a winding stream. (B.M., V.A.M.)

Signed Shepperson.

$6\frac{9}{16} \times 4\frac{1}{4}$; 166×109 .

L.3.—A DEVON COURTING. (Illustration to poem with this title.)

Resting against a railing “in the dimpsy” a youth and maid stand side by side, his arm round her shoulders. (B.M., V.A.M.)

Signed Shepperson.

$7\frac{1}{4} \times 3\frac{3}{4}$; 184×96 .

L.4.—YES TOR, DARTMOOR. (Illustration to “Wind of the West.”)

Beyond a valley with a small stream, the moor rises to the Tor; on the left a “rainbow gleaming in the rain.” (B.M., V.A.M.)

Signed Shepperson.

$7\frac{5}{8} \times 5$; 193×126 .



CLAUDE SHEPPERSON. ROSES OF VICTORY. No. L.17. 1st state
Size of the original lithograph $12\frac{1}{2} \times 18\frac{1}{2}$ inches

L.5.—ILLUSTRATION TO "BLUE EYES."

A girl, the "Daisy" of the poem, with loose scarf dropped to her waist, looks round over her right shoulder, with hand to chin. (B.M., V.A.M.)

$6\frac{3}{16} \times 2\frac{3}{4}$; 158×70 .

L.6.—ILLUSTRATION TO "HYMN TO POMONA."

In an orchard, youths dally with maidens, one of whom holds a basket of gathered fruit. In the foreground, a youth with flying cloak stoops over a girl lying with hands over her head. (B.M., V.A.M.)

$7\frac{1}{8} \times 5\frac{1}{8}$; 183×130 .

L.7.—ILLUSTRATION TO "WINTER SUNRISE."

A shepherd boy, head in air, listens to a lark high above him in the sky. (B.M., V.A.M.)

Signed Shepperson.

$7\frac{1}{2} \times 4\frac{5}{8}$; 191×118 .

L.8.—WATTEN TARN, DARTMOOR. (Illustration to "Where my Treasure is.")

A jagged rock on the moor, with a tarn in front; a single cloud in the sky above. (B.M., V.A.M.)

Signed Shepperson.

$7\frac{1}{8} \times 5$; 180×125 .

L.9.—L'ARRIVÉE À LA "TÊTE DE BŒUF."

A motor-car is entering the courtyard of the inn at Abbeville. A waiter, with feather-brush in hand, looks down over the railing of a gallery.

Signed Shepperson. Edition of 12.

$14\frac{7}{8} \times 10\frac{3}{4}$; 375×274 .

The following six lithographs (10–15), issued in a brown-paper wrapper in 1918 under the title of "Tending the Wounded," formed Set VIII, nos. 49–54 of "The Great War: Britain's Efforts and Ideals, shown in a series of lithographic prints," published by the Ministry of Information. An edition of 100 sets, unsigned, was printed for presentation to public galleries, etc. 200 sets, with the prints signed and numbered, were printed for sale.

L.10.—ADVANCED DRESSING STATION IN FRANCE. (49.)

A wounded man on a stretcher is being carried into a dug-out with parapets of sand-bags. To the right, a soldier standing, and another resting against a stretcher laid at the roots of a tree. (B.M., V.A.M.)

$13\frac{3}{4} \times 18\frac{1}{4}$; 350×465 .



CLAUDE SHEPPERSON. THE SKI-RUNNERS. No. L.20
Size of the original lithograph 9 x 16 inches

L.11.—CASUALTY CLEARING STATION IN FRANCE. (50.)

In the dark interior of a tent, behind tent-ropes running from left to right, are two beds. An orderly and nursing sister are stooping over the bed on the right. (B.M., V.A.M.)
 $14 \times 18\frac{1}{8}$; 355×460 .

L.12.—ON BOARD A HOSPITAL TRANSPORT. (51.)

Orderlies are laying down a wounded man on the deck behind the bridge of a hospital ship. In the foreground two wounded men wearing Balaclava helmets. (B.M., V.A.M.)
Signed Shepperson.
 $13\frac{3}{4} \times 18\frac{5}{8}$; 350×472 .

L.13.—DETRAINING IN ENGLAND. (52.)

Under the vaulted roof of a railway terminus, a hospital train is drawn up on the left. To the right, a man on a stretcher being placed on an ambulance car; in front, two orderlies carry another stretcher. (B.M., V.A.M.)
 $13\frac{5}{8} \times 18\frac{1}{8}$; 345×460 .

L.14.—IN HOSPITAL IN ENGLAND. (53.)

Under a large statue of Florence Nightingale wounded men are sitting or lying on iron bedsteads; on the right, two orderlies carry a man on a stretcher. (B.M., V.A.M.)
 $13\frac{5}{8} \times 18\frac{1}{4}$; 345×462 .

L.15.—CONVALESCENCE IN ENGLAND. (54.)

Wounded soldiers outside an old country house, with dark trees forming an arch on the right. A nurse is helping a man on crutches at the foot of steps leading down the sloping, sunlit lawn. (B.M., V.A.M.)
Signed Shepperson.
 $14 \times 18\frac{1}{8}$; 355×460 .

L.16.—À VERDUN.

Under a gloomy, stormy sky, the German hosts, led by officers with swords, are marching on. In front of them, up a slope to the right, rides Death on a dark horse, bearing a standard with the German eagle.
Signed Shepperson. Edition of 50.
 $16\frac{1}{2} \times 21\frac{3}{4}$; 420×550 .

L.17.—ROSES OF VICTORY.

On the left Tommies, marching at ease, wave their caps in the air. On the right, a girl scatters roses from a basket held on her left arm. In the distance is the Thames flashing in light, and the dome of St. Paul's seen behind London smoke.
1st state, as described. (V.A.M.)
 $12\frac{1}{2} \times 18\frac{1}{2}$; 315×471 .

2nd state. The right-hand portion, without the marching men, used as a poster with lettering "Claude Shepperson Memorial Exhibition," etc., at the Leicester Galleries, 1922. (V.A.M.) An edition of 50 proofs was printed without any lettering. (V.A.M.)
 $12 \times 12\frac{1}{4}$; 306×311 .

L.18.—FIELDS OF FLANDERS. ("Where are the Dead? There are no Dead." Maeterlinck.

Where the dead lay, tall lilies stand in fields that vanish into the mists of a new dawn. In the centre is a French peasant girl in a cloak and sabots.

Signed Shepperson. Edition of 50.

$22 \times 14\frac{1}{2}$; 560×368 .

L.19.—REVELLERS.

A band of revellers in carnival costume. In the centre a dancing girl holds a balloon. To the right, Columbine clings to Harlequin. (V.A.M.)

Edition of 25.

$9\frac{1}{2} \times 12\frac{5}{8}$; 241×316 .

L.20.—THE SKI-RUNNERS.

In a waste of snow a man stoops to adjust the ski of a girl, who stands with her left hand resting on his shoulder. His own ski are stuck upright in the snow behind him.

Signed Shepperson. Edition of 20.

9×16 ; 228×416 .

L.21.—THE CASINO ORCHESTRA.

The conductor stands within a circular rail, left arm outstretched; musicians on either side; a tall curtain to the left.

Edition of 12.

$12\frac{1}{16} \times 16\frac{1}{4}$; 306×415 .

NOTE.—Some posters designed by Shepperson ("Dear Brutus, Wyndham's Theatre," "The Prude's Fall, Wyndham's Theatre," "Take a Kodak with you") and menu cards for the Savoy Hotel, Omar Khayyam Club, etc., have not been catalogued in detail with the lithographs because, though reproduced by a lithographic process, they were not drawn on the stone by the artist or transferred directly from a drawing by him.

A NOTE ON GOYA AND CHRISTOPHE HUET

By CARL ZIGROSSER



THE publication of Monsieur Loys Delteil's catalogue of Goya's prints has stimulated a renewed examination of some of the rarer works of the great Spanish master. There is one aquatint in particular, "Le Clystère" (No. 37 of the catalogue), which M. Delteil for the first time includes in the body of Goya's work. This etching, the only known proof of which is in the British Museum, was first described by Mr. Campbell Dodgson in the *Archiv für Kunstgeschichte* 1913, Pl. 24. He rejects the theory that it is one of the discarded plates of the Caprices, but conjectures from certain evidences in the technique that it was etched about 1794-1798, or during the period when Goya was working on the Caprices. By chance I happened to discover another engraving which has an important bearing upon the print in question.

About the year 1741, J. B. Guélard engraved and published a series of twelve plates of ornament after the designs of Christophe Huet, bearing the following title: "Singeries ou différentes actions de la vie humaine représentées par des singes. Gravées sur les desseins de C. Huet par I. Guélard." One of these engravings (Pl. 7 or G) with the title "Le Lavement Donné" (15×21.1 cm.), is the original of Goya's "Le Clystère." A selection

of these, including "Le Lavement Donné," is reproduced in Series V. of "Décorations du xviii^e Siècle," published by A. Guérinet, Paris, n.d., Pl. 56-59. There can be no question but that "Le Lavement Donné" is the earlier print of the two. Little is known of the engraver J. B. Guélard except that he worked at Paris from 1733 to 1748; Christophe Huet, whom Guilmar in his "Maîtres Ornemanistes" mistakenly calls Charles Huet, died in 1759. Thieme-Becker explicitly states that the two sets of "Singeries" were published in 1741-1742. The copy by the later master is in the same sense as the original and with the addition of aquatint, which of course was not present in the original. To what extent this discovery affects the authenticity of the conjectured date of Goya's "Le Clystère" I shall have to leave to Mr. Campbell Dodgson, as I have not seen the original in the British Museum. The sixteen etchings which Goya made after Velazquez are also in the same sense as the original, but are somewhat more freely copied than "Le Clystère," which as far as one can see in the reproduction is rather carefully executed. Besides, the Velazquez prints were made about the year 1778 when Goya first began to take up etching. I hope that Mr. Dodgson will again direct his attention to Goya's print and settle once for all the question of its date and authenticity.

[I am still of the opinion that the aquatint is by Goya, and dates from a time when he was making experiments in that process. The excessive darkness of the foreground, which masks the space occupied by grass and plants in the original engraving, betrays an inexperienced hand. The hand might, it is true, be that of another engraver than Goya who was interested towards the end of the

eighteenth century in the comparatively novel process of aquatint, or even that of one of the French engravers who were making the first experiments much earlier. It is generally said that aquatint was invented by Le Prince in 1768, but the Cabinet des Estampes at Paris has a true aquatint with etched outline, by J. C. François after Boucher, with a MS. inscription which explicitly dates it 1758.

We must certainly dismiss from our minds any thought of attributing to Goya the invention of the grotesque subject. We may still, however, conceive that such a subject may have interested him, though he found the composition ready-made. But I attach more importance to the fact that the print was already attributed to Goya when the British Museum bought it, with twenty-two other prints by miscellaneous engravers, all Spanish, in 1860. I fear that nothing is settled "once for all" by these remarks; the circumstantial evidence will scarcely carry conviction to sceptics.—CAMPBELL DODGSON.]

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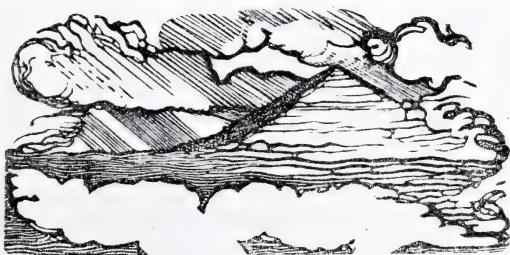
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